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No. 1.

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JAPANESE POTTERY

WITH
NOTES

DESCRIBING THE THOUGHTS AND SUBJECTS EMPLOYED
IN ITS DECORATION.

AND
ILLUSTRATIONS
FROM EXAMPLES IN THE BOWES COLLECTION.

BY
JAMES L. BOWES

HIS IMPERIAL MAJESTY'S HONORARY CONSUL FOR JAPAN AT LIVERPOOL

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AUTHOR OF "JAPANESE ENAMELS"

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PART II
(WITH EXTRA PLATES)

LIVERPOOL
EDWARD HOWELL, CHURCH STREET

MDCCCXC

EXAMPLES OF POTTERY

In

THE BOWES
COLLECTION.



EXAMPLES.

PREHISTORIC POTTERY.

1. A fragment of a vessel dug out of the Shell Mounds of Omori.

It is of light reddish clay, finished smooth upon the inner side, and ornamented with rude scorings upon the exterior. *Length* $4\frac{1}{8}$ in., *breadth* $3\frac{1}{8}$ in., *thickness* $\frac{11}{16}$ in. (See Plate VIII.)

2. Another fragment from the Omori Shell Mounds.

Probably the handle of a vessel. The clay is coarser and of a greyer tint than that in the preceding specimen. The inner surface is smooth, whilst the exterior is scored with horizontal grooves, and ornamented with small notches made with a stick or some blunt instrument. *Length* $3\frac{5}{8}$ in., *breadth* $2\frac{1}{2}$ in., *thickness* $\frac{9}{16}$ in. (See Plate VIII.)

3. A fragment from the Shell Mounds of Okadaira, in the province of Hitachi.

Of dark coloured clay; the interior surface is smooth, whilst the exterior is divided into horizontal bands, one of which is smooth, and another scored with oblique lines running from a row of dots. *Length* 3 in., *breadth* 3 in., *thickness* $\frac{1}{4}$ in. (See Plate VIII.)

4. The broken bottom of a pot from the Okadaira Mounds.

It is of coarse reddish-grey pottery. The form is circular, and upon the bottom appears the impression of a mat, a very general feature in these deposits. *Diameter* $2\frac{3}{4}$ in. (See Plate VIII.)

5. A fragment from the Okadaira Mounds.

It has apparently formed part of the neck of some vessel. The clay is dark grey, with a slightly reddish tint. The interior and exterior are both finished with a smooth surface, but the latter is ornamented with horizontal bands, as shown in the illustration. *Length* $4\frac{1}{4}$ in., *breadth* $3\frac{3}{4}$ in., *thickness* $\frac{5}{16}$ in. (See Plate VIII.)

The Collector is indebted to Mr. Watanabe, the President of the Tokio University, for the foregoing specimens which were selected from the University Collection.

6. A pot (*tsubo*) of thin reddish-grey earthenware, rudely potted by hand, and without any ornamentation beyond a few horizontal lines, and loops round the neck, and some notches round the mouth.

It is an example of the ware said to have been made during or before the time of JIMMU TENNO, 660 to 581 B.C. *Height* $4\frac{3}{4}$ in., *diameter* $3\frac{3}{4}$ in. (See Plate IX.)

The Collector is indebted for this specimen to his friend Mr. Kawakami, who secured it from Mr. Hatakeyama to to whom it had come from the Collection of Mr. Kitano.

7 and 8. Part of the head of a figure dug up at Kawasaki, in the province of Musashi, together with a fragment of the tomb from which it was taken.

The figure is one of those which were made under the circumstances related in Chapter II, for burial around the graves of deceased chieftains in ancient times in place of their living servants. The custom of burying such figures

KARATZU AND SHOSUI WARES.

PLATE IX.



No. 10.

No. 13.

No. 12.

JIMMU AND GIOKI WARES.



No. 6.

No. 9.

with the dead ceased in the time of Emperor Ojin, 270 to 312 A.D.

It is of soft reddish clay, unglazed, and it, along with the fragment of the tomb, is illustrated in Plate VI. *Height of the head, $8\frac{1}{2}$ in.; size of the fragment of the tomb, $10\frac{1}{2}$ by 11 in.*



ONE OF THE SEVEN GODS OF FORTUNE.
GIROGIN.

GIOKI WARE.

9. A dish (*sara*) of Gioki ware.

It was Gioki, a priest of the province of Idzumi, who is said to have introduced the potters' wheel into Japan about the eighth century.

This example of the ware was procured in Japan, and presented to the Collector by his friend Mr. Kato.

It is a deep circular dish of coarse light grey earthenware, very rudely potted, and showing traces of glazing in some parts.

Within a raised ring at the bottom of the dish are certain indistinct concentric lines, formed by a spatula or, perhaps by a wire, which may be the *itoguirī* form which is found more plainly marked upon the *chaire* made in Owari and other provinces 500 years later, an illustration of which is given upon page 100. *Diameter* $6\frac{1}{2}$ in., *depth* $2\frac{1}{4}$ in. (See Plate IX.)



ONE OF THE TAKARA-MONO.
THE HOJU-NO-TAMA.

HIZEN.

KARATSU WARE.

10. A tea-bowl (*chawan*), of Karatsu ware.

Procured in Japan for, and presented to the Collector by Mr. Kato, as an example of the productions of this kiln about the year period of Oyei, 1394 to 1427.

It is one of the bowls used during the ceremonial observance of *chanoyu*; it is made of coarse clay, rudely potted, and covered with a greyish celadon crackled glaze, under which floral designs are traced in green. The rim of the bowl, which has been broken in three places, has been repaired, no doubt by the loving care of the *chajin*, with gold lacquer. *Diameter*, $4\frac{1}{8}$ in. (See Plate IX.)

11. A tea bowl (*chawan*), of dark grey pottery, rudely scored over the interior and exterior with *botan* flowers and sprays of *Kara-kusa*; it is roughly coated with yellow and white glazes, the latter being crackled. 16th century. *Diameter* $6\frac{1}{2}$ in.

12. A tea bowl (*chawan*), of fine buff pottery, very carefully potted, and coated with opaque cream-tinted glazes of singular beauty; that upon the interior is minutely

crackled, and that on the exterior is ornamented with a border of fringe character, and thirteen leaves of the *aoi*, impressed in the glaze and filled in with black, with a highly satisfactory effect.

This is a specimen of a pottery peculiar to this factory, known as *Kenjo Karatzu*, signifying that it was "Karatzu ware made for presentation to a superior." In this case, the presence of the *aoi* indicates that it was a piece presented to the Tokugawa family. 17th or 18th century. *Diameter*, $4\frac{3}{4}$ in. (See Plate IX.)

SHOSUI WARE.

13. An incense box (*kogo*). An authentic example of the work of Gorodayu Shosui, who introduced the manufacture of porcelain into Japan during the year-period of Yeisho, 1504 to 1527. Presented to the Collector by Mr. Kato.

It is a small circular jar with the sides divided into eight fluted panels; the bottom of the jar and the rim upon which the cover rested are left in biscuit, whilst the interior and the body of the vessel are glazed; the exterior is decorated under the glaze with a band of circular rings, interlaced, executed in a cold blue, which is often found in the best specimens of *sometsuke* and *nishikide* ware subsequently made at the Hizen factories.

The piece does not bear any inscription, and the original

porcelain cover has been replaced by a wooden one, upon which the following inscription is written in ink:—

山
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作

YAMASHIRO NO, KOMA NO WATARI NO, HAKUGIOKU TSUKURU.

Meaning: *Made by Hakugioku, near Koma, in the province of Yamashiro.*

Hakugioku was, no doubt, the original possessor of the *kogo*, and made the cover for it. *Height of the jar* $1\frac{1}{2}$ in., *diameter* $1\frac{7}{8}$ in. (See Plate IX.)

ARITA WARES.

KAKIYEMON WARE.

14. A tea bowl (*chawan*).

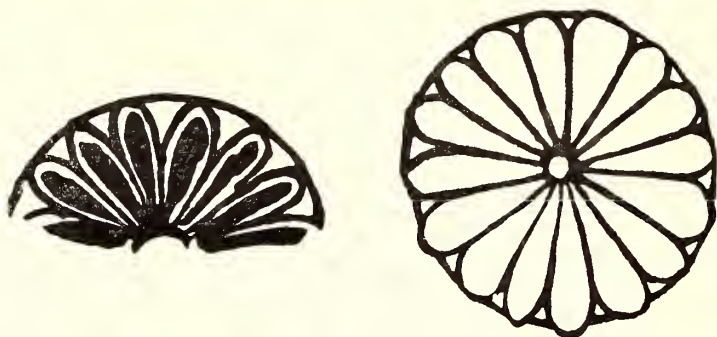
A work of Kakiyemon, who originated the decoration of porcelain in Japan in colours, other than blue, in the middle of the 17th century.

This specimen is of porcelain of great purity, fine texture and glaze; it is decorated with the representation of the *kiku*

crest of the *MIKADO*, one overlapping the edge of the bowl, and the other on the side, disposed upon a ground powdered with *kiku* flowers, a style of ornamentation known as *chirashigiku*, or scattered *kiku*. Diameter, $4\frac{3}{8}$ in.

The crests, outlined in blue under the glaze (*sometsuke*), as well as the *chirashigiku*, are rendered in *nishikide*, the colours employed being green, and reds of various tints, with gold. The decoration is purely Japanese in its character, being much more severe in its style than that upon the ware known in Europe as "Old Japan," subsequently made for export.

The forms shewn below are the crests referred to:—



15. A dish (*sara*), also the work of Kakiyemon.

Of porcelain, equally fine in texture and glaze. It is circular, and the edge is moulded in a wavy form; the decoration consists of a border of leaves, with three branches of *oumai*, and four studies of flowers with birds and insects in the centre; the subjects are *sakura*, *kiku*, and *kakitsubata*, a group of the two latter springing from a hedge of bamboo grass (*sasa*).

The colours employed are blue, under the glaze, with reds, green, and a little black, with gold, all over the glaze. Diameter $8\frac{1}{4}$ in. (See Plate I.)

16. A dish (*sara*), said to be by Kakiyemon, and decorated after his style.

The porcelain, however, is heavier than that of the two



No. 17.

No. 78.

No. 17.



No. 48.



No. 23.

No. 43.

No. 44.

No. 52.

preceding examples, and lacks the delicacy of texture and glaze which characterise them. The decoration, executed in enamel colours, entirely over the glaze, consists of a border of *botan* and *kiku* plants, growing amongst rocks, and surrounding a group of a pine tree (*matsu*), bamboo (*take*), and plum tree (*oumai*), a combination emblematical of longevity, strength, and sweetness, known as *Sho-chiku-bai*, and signifying together Good Fortune. The colours employed are various tints of red, green, yellow, and a blue of a purplish shade, with gold. *Diameter* $9\frac{1}{2}$ in.

“OLD JAPAN,” MADE FOR NATIVE USE.

17. Perfume burner (*koro*), of porcelain.

In the form of an oblong stand upon four feet supporting a receptacle for perfume, and surmounted by a pierced cover. The decoration, consisting of scroll work and of panels containing sprays of the *kiri* and *kiku* is rendered in white and gold upon a ground of deep red; in the perforated sides of the cover are four medallions, in two of which the *kiku* and *kiri* flowers again appear, and in the others *matsu* trees rendered in relief. The colours of this ancient piece retain their original brilliancy, but the gilding with which it was originally covered has nearly altogether disappeared. This example has been identified as having been made during the seventeenth century, and as being of a kind intended only for presentation in Japan. *Height* $4\frac{1}{2}$ in., *length* $3\frac{3}{4}$ in., *breadth* $3\frac{1}{4}$ in. (See Plate X.)

18 and 19. Sake bottles (*sakatsubo*), of porcelain.

They are square, and have small necks. Upon the

sides are landscapes and sprays of the *kiku*, painted in gold and colours, green being used to a larger extent than is customary in the decoration of Old Japan. The colouring of these specimens strongly resembles that of the Chinese works of the Ming dynasty. *Height* $8\frac{1}{8}$ in.

20. Teabowl (*chawan*), of porcelain.

This example was sent to the Collector by Mr. Kawakami as a specimen of the finest quality of Old Japan, although not of the very earliest date, and was stated to have formed part of the treasures of a Buddhist temple. The exterior is decorated with flowers and leaves of the *kiku*, executed in gold upon a ground of powder-blue, with medallions filled with *kiku* and other flowers, painted in green, gold, and red, and with branches of *oumai* in red, purple, and gold; in the interior is a *kiku* crest, and a border containing *oumai* blossoms and branches of *take*. *Diameter* $4\frac{3}{8}$ in.

21 and 22. Pair of bowls (*hachi*), of porcelain.

The exteriors are decorated with the *sakura* and *hiyotandsuro*, and the interiors with dragons, the *uchiwa* fan and the *hiyotan*-gourd vine. The colours used are the dark



powder-blue found upon the oldest examples of this ware, pink, bright red and green. These pieces have been identified as having been made during the middle of the seventeenth century, and the dignity and simplicity of the ornamentation indicate that they were intended for use in Japan. *Diameter* $7\frac{3}{8}$ in.

The mark is painted in blue. DAI MING, MANREKI, NEN SEI. *Made in the period*



No. 69.

No. 26.

No. 70.

of *Manreki*, during the dynasty of *Dai Ming*, 1573-1619 A.D.; the Chinese mark of the Wan-li period.

23. Sake bottle (*sakatsubo*), of porcelain.

An early example of *nishikide* decoration executed in the Japanese style, altogether different to the florid ornamentation applied to the works sent to Europe by the Dutch traders.

The design employed is very simple, being merely a *hiyotan*-gourd vine, painted in cold blue, green, lilac and a deep red which is only found upon the earliest ware; gold is not used upon this piece. *Height* $8\frac{1}{2}$ in. (See Plate X.)

24 and 25. Toilet bottles (*keshotsubo*), of porcelain.

These bottles formed part of a toilet service of a Japanese lady. They are square; on two sides of each are floral compositions, painted in blue, red and gold, and the other sides are covered by a fret pattern in gold upon a ground of light powder-blue, upon which *kiku* flowers are painted in red. *Height* $4\frac{5}{8}$ in.

26. Bowl (*hachi*), of porcelain.

It is decorated with bands of conventional ornamentation, executed in colours of peculiar depth and brilliancy; the colours employed are very dark blue, red, yellow and green, with gold sparingly introduced.

This example, procured from the Japanese Commissioners at the Vienna Exhibition of 1873, is a typical specimen of the *nishikide* ware made for use in Japan.

The following mark, which is painted in blue, under the glaze, appears to be an imperfect forgery of a Chinese seal. Illustrated in *Keramic Art of Japan*, folio, plate V; octavo, plate XIV. *Diameter* $9\frac{1}{2}$ in. (See plate XI.)



“OLD JAPAN,” MADE FOR EUROPE.

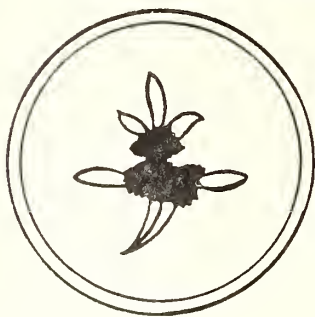
27. Bowl (*hachi*), of porcelain.

This, and the succeeding specimen, are interesting as examples of the Old Japan porcelain from which the decoration of much of the Worcester ware of a century ago was copied. The ornamentation consists of halves of the *kiku* crest, very boldly executed in dark powder-blue, deep red and green, with gold very sparingly introduced. This example has been placed in the seventeenth century by Japanese authorities. Upon the bottom of the bowl, a sprig of *oumai* is painted in red surrounded by blue circles. *Diameter* $8\frac{1}{2}$ in.



28. Cover (*futa*) of a bowl, of porcelain.

Of the same date and decorated in a similar manner to the piece last described, except that in this case the ground is covered with floral designs, whilst in the other it is left undecorated. *Diameter* $6\frac{1}{2}$ in.



The mark, some flower of which we do not know the name, is painted in blue and red, in a blue circle.

29. Plate (*sara*), of porcelain.

Of the same period as the two preceding examples, and decorated in a similar manner, but green and gold are more freely introduced. *Diameter* $8\frac{1}{4}$ in.

30. Dish (*sara*), of porcelain.

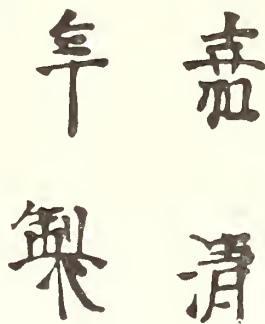
It is ornamented with a representation of a lady, who is seated, in a veranda, beneath a *sakura* tree, smoking. The colours employed are pink, dark blue, yellow, green, brown, and black, and gold is slightly introduced. *Diameter* $9\frac{5}{8}$ in.

31. Dish (*sara*), of porcelain.

In the centre is a flower vase containing the *oumai*, *sakura*, and *botan*, and the border of the dish is filled with four groups of flowers, painted in red, blue, and gold, disposed upon a ground-work of conventional ornamentation executed in deep blue. At the back are the rudely drawn sprays of flowers which so frequently appear upon the early examples of Old Japan porcelain. *Diameter* $10\frac{1}{4}$ in.

32 and 33. Covered bowls (*futamono*), of porcelain.

These specimens illustrate the purest work of the best period of Old Japan ware. Upon a ground-work of diaper pattern, executed in a delicate-toned red, are powdered numerous medallions of dark blue, upon which are outlined in gold the *kiku* crest, fret and floral designs, and landscapes; at the foot of the bowls, and upon the covers, are bands of floral ornamentation. Besides the colours already named, green is employed in the decoration of these interesting examples. The mark is painted within a circle, in blue, upon the bottom of the bowls. KASEI NEN SEI. *Made during the period of Kasei, A.D. 1522-1566. A forgery of the Chinese mark of the Kia-tsing period. Diameter* 9 in., *height* $5\frac{3}{4}$ in.

34. Plate (*sara*), of porcelain.

Ornamented with a fan-shaped medallion containing a landscape and wisteria (*fuji*) disposed upon a ground covered with sprays of the *kiku*. *Diameter* $8\frac{1}{4}$ in.

35. Bowl (*hachi*), of porcelain.

It is formed of sixteen fluted compartments, springing from a large *kiku* flower in the centre and decorated with several smaller *kiku*, modelled in relief, which are irregularly powdered over the exterior and the interior of the bowl after the *chirashigiku* style; the fluted compartments are painted with diaper and other conventional designs.

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This example is interesting on account of the number and variety of the colours used in its decoration. There are, in addition to the red, dark blue, and gold, with which Old Japan ware is generally decorated, sky-blue, light green, lemon yellow, purple, and black. The mark is painted in blue.

DAI MING, MANREKI, NEN SEI. *Made in the period of Manreki, during the dynasty of Dai Ming, 1573-1619 A.D., the Chinese mark of the Wan-li period.*

Illustrated in *Keramic Art of Japan*, folio, Plate V; octavo, Plate XIV. *Diameter* $7\frac{1}{4}$ in.

36. Dish (*sara*), of porcelain.

The border is modelled in the form of *kiku* leaves, and is divided into four compartments, in which, as well as in the centre of the dish, the *sakura*, *hagi*, *take*, and *oumai* are painted in *nishikide* fashion. *Diameter* $8\frac{1}{2}$ in.

37. Covered bowl (*futamono*), for cakes, of porcelain.

It is modelled in the form of a *kiku* flower, each of the leaves being decorated with sprays of the *botan* and *kiku*. A portion of the surface is covered with diaper patterns. The colours employed are pale blue, pink, and red, with gold freely introduced. *Diameter* $5\frac{3}{4}$ in.

38. Cup with plate (*chawan* and *sara*), of porcelain.

Both pieces are modelled after the fashion of the preceding example. The decoration is conventional, and is



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executed in very cold-toned blue, deep red, pink, and gold. *Height of cup* $2\frac{7}{8}$ in., *diameter of saucer* $6\frac{1}{2}$ in.

39. Jar (*tsubo*), with cover, of porcelain.

It is decorated with medallions filled with landscapes executed in cold-toned blue, and disposed upon a ground-work of flowers and foliage rendered in red, blue, and gold. Illustrated in *Keramic Art of Japan*, folio, Plate VI. *Height* $23\frac{1}{4}$ in.

40 and 41. Pair of jars (*tsubo*), with covers, of porcelain.

These examples, like the preceding specimen, show less of European design in their decoration than is usual in Old Japan ware. They are ornamented with irregularly-shaped medallions of floral scroll-work executed in blue of an unusually cold tone; on the bodies of the vases are drawn, in a vigorous and somewhat rude style, *ho-ho* amidst *kiku* and *botan*; the covers are surmounted by eagles (*washi*), which are resting on the branches of the pomegranate (*jakuro*) tree. *Height* $25\frac{1}{4}$ in.

42. Plate (*sara*), of porcelain.

Decorated with a flower vase in the centre of a border of floral ornamentation executed in red, blue, and gold. *Diameter* $8\frac{7}{8}$ in.

43. Vessel for holding water (*midzugame*) of porcelain.

This object is somewhat like an urn, having an orifice in the lower part for the insertion of a tap; it is a form which is frequently seen in Old Japan ware made for Europe, but in Japan such vessels are unknown; it was made for the Dutch traders, and was probably used in Holland for holding water to pour upon the hands. The vessel is supported upon three figures of Japanese women; The body is decorated with numerous cranes and with the *Sho-chiku-bai*, the whole being modelled in relief and painted in green, blue, brown, black, purple, and red, with a little gold. *Height* $16\frac{1}{4}$ in. (See Plate X.)

44. Ornament (*okimono*), of porcelain, in the form of the figure of a Japanese young lady.

She is dressed in a *furisode*, or dress with long pendant sleeves, and around the waist is the *obi*, a wide sash which the women of Japan wear. The hair is dressed in the *shimadawage* fashion, a style in vogue amongst young ladies. The costume is decorated with *botan* and *kiku* flowers, broadly rendered in dark blue and dark red, with slight touches of gold, and, upon the *obi* the *aoi* or hollyhock leaf is painted in red. This figure is interesting as showing the style of dress at the period of its manufacture, the seventeenth century. *Height* $14\frac{1}{2}$ in. (See Plate X.)

45. Dish (*sara*), of porcelain.

Decorated in dark blue, red, and gold, with a vase containing the *botan* and *susuki*, and surrounded by a border, consisting of sprays of the *sakura* and *botan*. *Diameter* $12\frac{3}{4}$ in.

46. Plate (*sara*), of porcelain.

Decorated with flowers in gold and colours. *Diameter* $8\frac{1}{2}$ in.

ARITA WARES.

47. Dish (*sara*), of porcelain.

Decorated in deep blue with a representation of the *Kara-shishi*, rendered in the Japanese fashion, amidst clouds and leaves of a shrub, probably the *basho*, or banana. This example has been identified by a Japanese expert as



No. 47.



No 71

No. 64.

No. 72

sometsuke work made at Arita in the middle of the seventeenth century. *Diameter* $14\frac{1}{4}$ in. (See Plate XII.)

48. Perfume Burner (*koro*), of light brown pottery.

The vessel is circular and has a cover in which there are pierced apertures, a large one for the admission of the pipe when it is desired to light it at the charcoal which is placed in the bowl, and three smaller ones for the escape of the fumes. The decoration is of an unusual character; it consists of two four-clawed dragons, one on either side of the bowl, and masses of clouds upon the cover; these forms are rendered in highly raised enamels upon the unglazed and otherwise undecorated body of the work; the colours are white and red relieved with gold. Mr. Fukagawa, the chief of the Arita potters of the present day, informed the Collector that this work was made in Arita during the latter half of the seventeenth century, and that it must have been intended for the private use of one of the princes. He considers it to rank with the choicest of Japanese ceramic wares. *Height* $4\frac{3}{4}$ in.; *breadth* $7\frac{3}{4}$ in. (See Plate X.)

49 and 50. Pair of bowls (*hachi*), of porcelain.

Decorated after the style of Old Japan ware, with medallions containing diaper patterns and the *ho-ho*, disposed upon a ground which is covered with sprays of the *kiku* and *botan*. These examples date from the first quarter of the eighteenth century and mark a decadence, as regards colouring and drawing, from the earlier works of the Arita decorator. *Diameter* 6 in.

51. Vessel for washing pens in (*hitsusen*), of porcelain.

The vessel is in the form of a circular *sake* jar and is decorated in bright green, dark brown, purple, red, black, blue, yellow and gold, with a band showing the *shojo* dancing and carrying *sake* ladles and cups from which they are drinking the beverage. Around the upper part of the

jar is a band of ornament showing the *sake* overflowing and running down its sides. The prevalence of bright green and yellow in this piece, and the subject with which it is decorated, indicate a distinct departure from the works known as Old Japan ware. It is marked, in blue, with the seal of the Chinese period of the Khien-long, A.D. 1736-1795, and it was probably made during the earlier years of that period.



DAI THSING, KENRIU NEN SEI. *Made in the period of Kenriu, the dynasty of Dai Thsing, A.D. 1736-1795. The mark of the Chinese period of Khien-long. Height 4½ in.*

52. Ornament (*kazaritsuke*), of porcelain, in the form of Hotei, the patron saint of children, seated upon a drum; he is shown with one child at his feet and another upon his knee, whilst his face beams with good humour.

The drum is slightly touched with red in imitation of the wood of which it is made, and the garments of the figure are pointed with red, green and black, but most of the surface is white and untouched. Made by the Fukagawa family at Arita about A.D. 1775. *Height 6¾ in.* (See Plate X.)

53. Ornament (*okimono*), of porcelain.

Two *Kara-shishi* upon a rock. The animals are modelled in the Chinese style and the general feeling of the colouring is more Chinese than Japanese. Gold is largely introduced and pale blue and vivid green are used. This piece, and the two dishes next described, were made at Arita by the Fukagawa family during the latter part of the eighteenth century and they mark a distinct change in the character of the Arita painting upon porcelain. *Length 8 in.*

54. Dish (*sara*), of porcelain.

It is decorated with conventional floral designs and with





landscapes, executed in pale blue, red, and a little brown, upon a gold ground. Illustrated in *Keramic Art of Japan*, folio, plate VII.

The mark appears to be an imperfect forgery of a Chinese dynastic seal. *Diameter 16 in.*



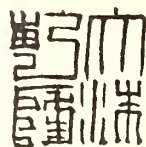
55. Dish (*sara*), of porcelain.

Decorated with bold floral sprays upon a groundwork of diaper patterns, and surrounded with a border of conventional design executed in light blue and gold upon a ground of darker blue. Illustrated in *Keramic Art of Japan*, folio, plate VII. *Diameter 18 in.*

56-58. Bowls (*hachi*), of porcelain.

They are octagonal in form and the exterior of each is decorated with eight of the *rakan* painted in colours and gold upon a bright vermilion ground. In the interior is a rude representation of the *kirin*. Made at Arita about A.D. 1830.

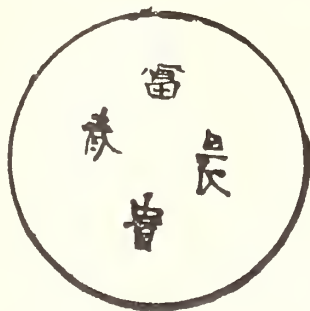
The mark is painted in black; it is a forgery of a portion of the seal of the Chinese period of Khien-long, A.D. 1736-1795. DAI THSING, KENRIU. *Diameter 7½ in., 6 in., and 4¾ in. respectively.*



59. Teabowl (*chawan*), of porcelain.

The decoration of this example is of a similar character to that of the preceding pieces and it is of the same date. Around the body sixteen Chinese boys are shown with fans, birds and dogs, engaged in sport. In the interior is a border and a conventional design in deep blue.

The mark is painted in blue. FUKI CHOSHUN. A phrase signifying *Fortune and Longevity*. Fuki means wealth, prosperity or luck, and Choshun, Long Spring. *Diameter 4¾ in.*



60. Plate (*sara*), of porcelain.

The centre is occupied by a circular medallion on which are rudely painted *ho-ho* and flowers, and around it is a border of diaper and floral ornamentation. The colours employed are those used upon Old Japan, and this piece and the three specimens following are imitations of that ware made at Arita about A.D. 1820.

The mark is the same as that on the specimen last described. *Diameter* $7\frac{1}{4}$ in.

61. Large teacup with cover (*futatsukichanomijawan*), of porcelain.

The colours employed are the same as in the preceding piece. The decoration consists of medallions in some of which are conventional floral designs, and in others *koro* are shown upon *dai* or stands, surrounded by *kiku* flowers and the *sodetsu*.

富貴長春

Painted in blue upon both pieces. FUKI CHOSHUN. *Fortune and Longevity. Diameter of the cup*, $4\frac{3}{4}$ in.

62. Teacup and plate (*chawan* and *sara*), of porcelain.

Decorated in deep blue, red, gold and green, with diaper and other patterns amidst which are groups of the *hagi*.

長富

Painted in blue upon both pieces. FUKI CHOSHUN. *Fortune and Longevity. Height of cup*, $2\frac{3}{8}$ in.; *diameter of plate*, $4\frac{5}{8}$ in.

春貴

63. Bowl (*hachi*), of porcelain.

Decorated in red, blue, green and gold, with three medallions in which are painted the *oumai*, *botan*, and *kiku*, and with three representations of the *ho-ho*. *Diameter* $5\frac{1}{2}$ in.

64. Dish (*sara*), of porcelain, on which is painted a dragon from whose mouth issue flames, above which is

shown a landscape; in the lower part of the dish is the *tama* or sacred jewel.

The scene is an allegorical representation of the story of the search for the *tama* which was lost in ancient times. The colours used are green, brown, and red, and gold is freely introduced. The peculiar bright brick-coloured red which is used for the ground is one which was generally employed by the painters of Arita about A.D.

1830, when this dish was made. (See Plate XII.)

The mark, painted in blue, is a forgery of the name of Gorodayu Shosui, who originated the manufacture of porcelain in Japan, in 1513.

GORODAYU KURE SHOSUI TSUKURU. *Made by Gorodayu Kure Shosui. Diameter 13½ in.*

五良太車
是祥瑞造

65. Dish (*sara*), of porcelain.

Of similar work and of the same date as the foregoing example, but in this case the decoration consists of medallions containing a landscape with figures, and birds and flowers.

Painted in red. ZOSHUNTEI SAN HO TSUKURU. *Made by Zoshuntei San Ho. The name may also be read Zoshuntei Sampo.* Diameter 13¼ in.*

蔵春亭
三保造

66. Dish (*sara*), of porcelain.

Of hexagonal form; in the centre is a river scene, and on the border are numerous diaper patterns, and medallions containing floral compositions; the decoration is executed in low-toned colours and gold. This piece was made at the Fukagawa kiln, in Arita, during the earlier years of the present century. From the Paris Exhibition of 1867. *Length 15 in., breadth 12½ in.*

* Some writers state that San Ho lived at Mikawachi but the *Kō gei Shirō* places him in the Arita district.

67. Pen, or brush, holder (*fudetate*), of porcelain.

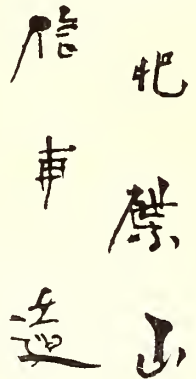
Formed of five circular jars joined; they are decorated with diaper patterns, in green and gold, upon a ground of the deep red referred to in the descriptions of the three preceding specimens. With it is a wooden stand, in which are spaces for the silken cords by which it may have been suspended. *Length 8 in., height 5 in.*

68. Bowl (*hachi*), of porcelain.

It is decorated, in the interior, with nine complete circular medallions, and four others overlapping the edge of the bowl, and on the exterior with eight medallions. These medallions are filled with flowers, birds, and studies of Japanese life. The colours used include weak blues and greens, and the bright red used upon examples Nos. 64 and 65. Gold is introduced, and portions of the designs are executed in highly-raised enamels. The colours employed in this piece resemble those found upon the modern Nagasaki porcelain, but this example belongs to a period before the European demand led to the debasement of this section of Japanese art.

The mark is painted in red.

HICHOZAN SHINPO TSUKURU. *Made by Hichozan Shinpo. Diameter 22 in., depth 8 in.*



69 and 70. Pair of Temple lamps (*toro*), of porcelain.

They are decorated, in colours similar to those employed in the preceding specimen, with dragons, *shishi*, and diaper patterns. These pieces are examples of the miniature objects used in the domestic shrines in Japanese houses. Illustrated in *Keramic Art of Japan*, folio, plate IX. *Height 16 in.* (See Plate XI.)

71 and 72. Pair of figures of a man and woman of



No. 71.

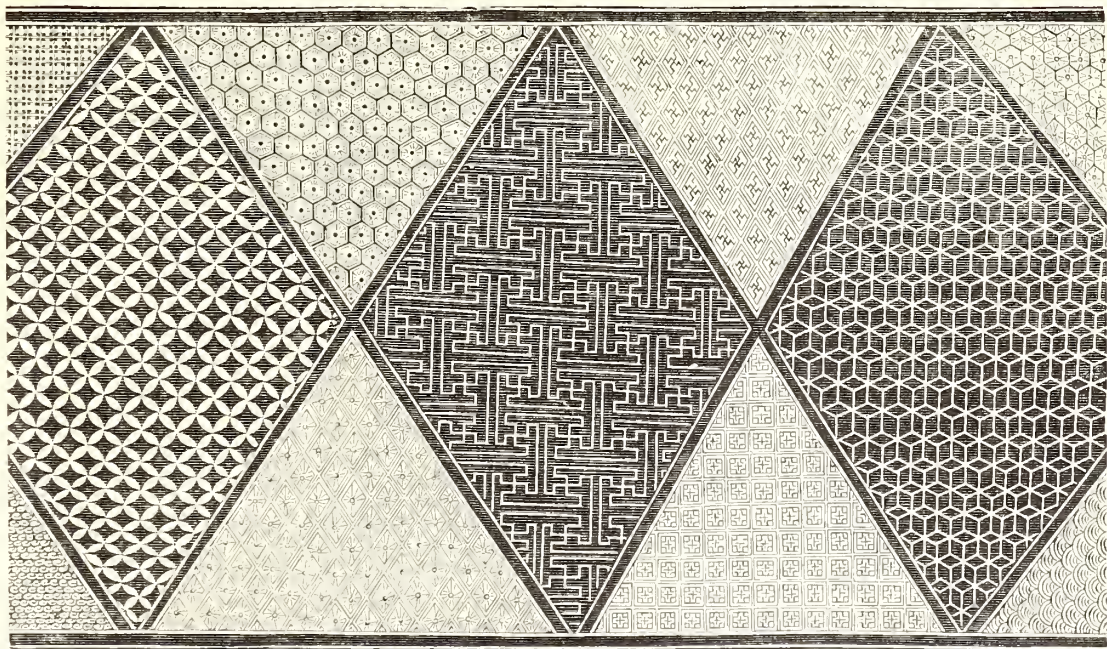
the middle class of Japan in the costume of their country. They are carefully modelled, and the colours used place these works in the same period as Nos. 68 to 70. The male figure is illustrated in *Keramic Art of Japan*, folio, plate IX.



Upon the back of each the crest of the Prince So, of the island of Tsushima, appears, showing that the people represented were vassals of the Prince named. Height $23\frac{1}{2}$ in. (See Plate XII.)

73.

Plaque, of porcelain, decorated in blue with eleven different diaper patterns, which are partially shown in the woodcut below. This piece is illustrated in *Keramic Art of*



Japan, where it is referred to as an example of the love of the Japanese artist for diaper work of every description. His invention never seems to fail him, however much he may indulge his love for variety. In covering a surface, he

seldom adheres to one design, but generally adopts several, distributing them in irregularly shaped compartments, fitting into, or overlapping, each other. This example was made at the Fukagawa kiln, not later than A.D. 1850. *Length* 30 in., *breadth* 14 in.

74. Bowl (*hachi*), of semi-porcelain, covered with a bright crackled glaze, upon which detached diaper ornaments are painted in red, green, and gold.

This piece is comparatively modern, and is apparently an imitation of Satsuma faience and decoration. *Diameter* 5½ in.

75. Slop basin (*midzuketoboshi*), of porcelain.

Covered with bright powder-blue glaze upon which conventional ornaments are outlined in gold. Comparatively modern. *Diameter* 3¼ in.

76. Hanging flower vase (*kakehanaike*), of porcelain.

Modelled in imitation of basket work and decorated with a *kabocha*, the pumpkin, painted in deep red and green and partly rendered in relief. *Height* 6 in.

77. Flower vase (*hanaike*), of semi-porcelain.

Decorated with blue with the *koi-no-taki-nobori*, or a carp ascending a waterfall. *Height* 9½ in.

78. Rest for a pen or brush (*fudeoki*), of porcelain.

The workmanship of this example is very delicate. It represents a tiger upon a rock from which projects a branch of bamboo; the tiger is cleverly modelled in brown and black, the branch of bamboo is white, and the leaves are blue, edged with white. *Length* 5¾ in. (See Plate X.)

79. Slop basin (*midzuketoboshi*), of porcelain.

In the interior are fish and seaweed, and on the

exterior flowers, in relief, rendered in colours and gold.

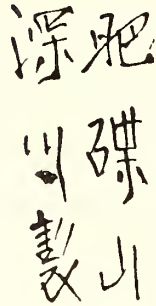
The mark is painted in blue, and is the maker's name, GENZAN. *Diameter* $5\frac{1}{8}$ in.



80 and 81. Dishes (*sara*), of porcelain.

Fashioned in the form of the *tai* and decorated with a representation of the fish in gold upon a pale red and white ground.

The mark is painted in red. HICHOZAN
FUKAGAWA SEISU. *Made by Hichozan Fukagawa.*
Length $15\frac{3}{4}$ in.



82. Water vessel (*midzusashi*), for use in *chanoyu*.

It is of stoneware covered with celadon glaze, crackled, upon which are painted in red, gold and green, the *kiku*, *botan*, *sazankuwa*, *nadeshiko* and *susuki*, with *cho* or butterflies. *Made about 1860. Height 13 in.*

83. Plate (*sara*), of old Arita porcelain, painted in Owari.

The decoration is in imitation of inlaid bronze; upon a dull brown ground a *Kara-shishi* and various conventional designs are drawn in gold and silver. The decoration is modern. *Diameter 8 in.*

84 and 85. Pair of jugs, of porcelain.

With the exception of a narrow border of blue round the bases of the jugs, the entire surfaces are covered with black lacquer, upon which there are painted, in gold with red slightly introduced, *ho-ho*, *kiji*, the *kiri* flower, and medallions filled with diaper patterns. Modern ware, made before 1865. *Height 12 in.*

86. Water pot (*midzusashi*), of porcelain.

Decorated in weak colours with medallions containing a junk and figures. *Made for the Dutch market. Height 9 in.*

87. Dish (*sara*), of porcelain.

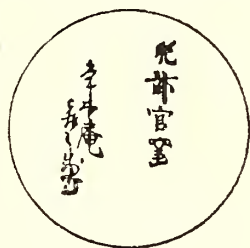
Decorated upon a ground painted with diaper and floral patterns in blue, green, and the red named in the description of No. 64, with five medallions of black lacquer; the principal one, in the centre, is filled with a representation of the *koi-no-taki-nobori* painted in gold, and the minor medallions, which are on the border of the dish, are filled with landscapes. Modern.

The meaning of the mark, which is painted in blue, is not clear. Diameter 16 in.



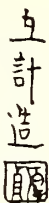
88 and 89. Teacups (*chawan*), of porcelain, the exterior of which are covered with chocolate glaze. Modern.

The marks are painted in blue. HIZEN, KUWAN YO. TOSHIKIAN KISO, SEISU. Made by Kiso Toshikian. The Government kiln, Hizen. Diameter $3\frac{1}{4}$ in.



90. Bowl used for cooked vegetables (*choku*), of porcelain, upon which is painted in pale blue a representation of the Chinese scene *Chikurin no Hichiken*, the Seven wise men who retire to a bamboo forest for meditation.

The mark is painted in blue. GOKEI TSUKURU. Made by Gokei. The seal mark is the professional name of the maker, ATSUSADA. Diameter $3\frac{3}{4}$ in.



91. Dish (*sara*), for serving fish upon, of porcelain, covered with celadon glaze and ornamented with a representation of the *koi* painted in blue, green and gold, in slight relief. Modern.

The mark is painted in blue; the name of the maker, GWAN. Length $9\frac{1}{2}$ in.



92. Plate (*sara*), of porcelain, on which is painted, in deep blue, a group of seven Chinese boys engaged in sport and study. Modern.

The mark is painted in blue. SHIOMODO
TIKUBA SEISU. *Made by Tikuba Shiomodo.*
Diameter $7\frac{1}{2}$ in.

作松
芭茂
製堂

93. Bowl (*hachi*), of porcelain, rudely painted with birds and flowers; amongst the latter are *sakura* blossoms. Modern.
Diameter $5\frac{1}{4}$ in.

94. Dish (*sara*), of porcelain, upon which the map of Japan is painted in blue. Modern. *Length* 11 in., *breadth* 9 in.

95. Plate (*sara*), of porcelain, decorated with a dragon and geometrical designs, in red and gold, upon an indigo blue ground. Modern. *Diameter* 10 in.

96. Plate (*sara*), of porcelain, upon which are painted a *cho*, the *kiku*, *oumai*, and *botan*, in pink, green, yellow and brown, upon a ground clouded with gold. Modern. *Diameter* 9 in.

97 and 98. Pair of sauce bottles (*shitajiire*), of porcelain. They are painted with cranes and diaper patterns. Modern.
Height 5 in.

99 and 100. Flower vases (*hanaike*), of porcelain.

Decorated with garden scenes in which appear the *kiku*, *oumai*, *botan*, *asagao*, and *hageito*; they are painted in bright and garish colours, some of the flowers being rendered in raised enamels. Modern.

The mark is painted in red. HIZEN, ARITA,
YAMAKA SEISU. *Made by Yamaka, Arita, Hizen.*
Height $14\frac{1}{2}$ in.

肥前
山崎
長

101. Teacup with cover (*futatsukijawan*), of porcelain, painted in blue with medallions containing flowers and diaper patterns. Modern. From the Vienna Exhibition of 1873.

The mark is painted in blue. TOSHIKIAN KISO SEISU. *Made by Kiso Toshikian. Height of cup 3 in.*

喜 年
三 木
製 庵

102. Teacup and plate (*chawan* and *sara*), of porcelain.

The surfaces of these pieces are partially covered with a chocolate glaze, spaces being left in which the *botan* and *momo* are painted upon the white porcelain grounds in red, green, and blue. *Height of cup 1 $\frac{3}{4}$ in.*

103. Teacup (*chawan*), of porcelain, decorated with bands of diaper patterns, and a fret ornament, partly in raised enamels. Modern.

The mark is painted in red. KINYO SHA. *Kinyo factory. This painting establishment is in Tokio. Height 1 $\frac{3}{4}$ in.*

錦
空
舎

104. Covered cup, for cooked rice (*futatsukimeshijawan*), of egg-shell porcelain, decorated with landscapes painted in blue. Modern.

The mark is painted in blue. ZOSHUNTEI SAN HO TSUKURU. *Made by Zoshuntei San Ho, or Sampo. Height 2 in.*

三 荒
原 春
達 亭

105. Cup, cover, and saucer, in Chinese form (*futatsukijawan*), of egg-shell porcelain.

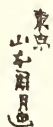
These objects are most delicately painted, over the glaze, in flat and raised enamel colours and gold. Upon the cup are groups of Chinese children engaged in play; upon the saucer are a male and female figure with a *sakura* tree in blossom and a shrub, probably the *cha-no-hana* or tea plant; upon the cover is another *sakura* tree. The colours used are varied and of delicate tints, and the entire decoration is a favourable example of the style of painting in vogue amongst the Tokio artists.

Modern Arita porcelain, painted in Tokio. From the Vienna Exhibition of 1873. *Diameter of saucer* $5\frac{1}{8}$ in., *of cup* $3\frac{3}{4}$ in.

106. Cup, cover, and saucer, in Chinese form (*futat-sukijawan*), of egg-shell porcelain.

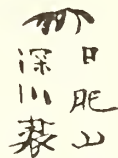
These pieces also are specimens of Arita porcelain decorated in Tokio. Upon the cup and saucer the *shojo* are painted in brilliant colours over the glaze, and on the cover the *sake* ladle and cup are shown. Modern. From the Vienna Exhibition of 1873.

The mark is painted in red. TOKIO, YAMAMOTO SHIUGETSU YEGAKU. *Painted by Yamamoto Shiugetsu, Tokio. Diameter of saucer* $5\frac{1}{8}$ in., *of cup* $3\frac{3}{4}$ in.



107. Cup, saucer, and cover, in Chinese form (*futat-sukijawan*), of egg-shell porcelain.

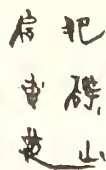
Decorated with circular medallions of diaper patterns, and with sprays of the *kiku*, in brilliant enamel colours. Modern.



The mark is painted in red. NICHIIHIZAN FUKAGAWA SEISU. *Made by Fukagawa of Nichihizan. Diameter of saucer* 5 in., *of cup* $3\frac{3}{4}$ in.

108. Cup, saucer, and cover, in Chinese form (*futat-sukijawan*), of egg-shell porcelain.

Decorated in red and gold. Modern.



The mark is painted in red. HICHOZAN SHINPO TSUKURU. *Made by Hichozan Shinpo. Diameter of saucer* 5 in., *of cup* $3\frac{3}{4}$ in.

109. Bowl (*hachi*), of porcelain.

Gaudily painted, in imitation of Old Japan, with the *sakura*, *kiku*, and *jakuro*. Modern, made by Fukagawa.

The mark is painted in blue and is simply the stamp of the maker. *Diameter* $5\frac{1}{2}$ in.



110. Bowl (*hachi*), of porcelain.

It is decorated in brown, gold, and weak-toned green and blue. In the interior is a moonlight scene with a group of stags (*shika*) and a branch of the *matsu* tree. Around the exterior are a number of tortoises (*kame*). Modern, made by Fukagawa. *Diameter* $9\frac{1}{2}$ in.

111 and 112. Flower vases (*hanaike*), of porcelain, of a cold grey tone with a crackled glaze, the divisions in which are artificially darkened by some colouring matter having been rubbed in. They are decorated with shrubs and flowers painted in colours and gold. Modern, made for the European market.

The mark is painted in red. YAMAKA SEISU.
Made by Yamaka. *Height* 13 in.



113 and 114. Flower vases (*hanaike*), of porcelain, decorated in blue with groups of children and men, engaged, some in sports and others in study. Modern. *Height* 15 in.

115 and 116. Pen or brush holders (*fudetate*), of porcelain. They are decorated in pale blue with groups of the *sagi*, the snowy heron, amidst the *ashi* and the aquatic plant *omodaka*. Modern, made by Fukagawa. *Height* $6\frac{1}{2}$ in.

117 and 118. Flower vases (*hanaike*), of porcelain.

Examples of the decorated porcelain produced at the Arita factories since 1870 to meet the European demand. They have spreading necks with scalloped lips, and are painted in garish colours with male and female figures in medallions placed upon pale green grounds on which flowers and butterflies are painted. *Height* $12\frac{1}{4}$ in.

119. Dish (*sara*), of pottery.

In the form of two *kiku* blossoms, one of which overlaps the other. It is covered with a green crackled glaze upon which sprays of the *susuki* and *hagi* are painted in brown and dark green. Probably Arita ware. *Length* $6\frac{1}{4}$ in.



No. 125

No. 126.

No. 127.

No. 135.



No. 120.

No. 121.

No. 122.

No. 123.

OHOKAWACHI WARES.

120. An ornament (*okimono*).

A statuette of *Gama Sennin*, or the Frog Saint, if we may so translate the word *Sennin*. This personage is always shown accompanied by a frog, which is said to have been his constant companion. In this representation the *Sennin* is shown seated upon the ground, playing with the frog, which has perched itself upon his head.

It is modelled in reddish-brown pottery of rather soft nature, and covered with brown glaze ; it is partially draped in a robe of leaves, which were originally painted with red and green, and with gold, but the decoration is almost effaced by age.

This is an example of a ware highly prized in Japan, and native connoisseurs have identified it as one of the earliest productions of the Ohokawachi factory, which was established in the middle of the 17th century. Illustrated in *Keramic Art of Japan*, folio, plate L ; octavo, XXXI. Height, 8 $\frac{5}{8}$ in. (See Plate XIII.)

121. An *okimono*.

The figure of Shoiki, beautifully modelled in brown stoneware of fine and close texture, unglazed.

This is the god to which the youth of Japan look for the spirit which will enable them to become brave and successful in war. He is here shown in the act of vanquishing an *oni*, or demon, who appears struggling beneath the hat of the god. Ancient ware, made during the 17th century. Illustrated in *Keramic Art of Japan*, folio, plate LI ; octavo, plate XXXII. Height 5 $\frac{7}{8}$ in. (See Plate XIII.)

122. An *okimono*.

A figure, one of the *rakan*, of attenuated form. It is of dark brown stoneware of fine texture, and has upon it a tattered garment, rendered in thick celadon glaze, with here and there patches of gold. This example also is one of the earliest productions of the Ohokawachi factory. *Height 7 in.* (See Plate XIII.)

123. An *okimono*.

A statuette of the *Sennin Tetsukai*, modelled in rough brown earthenware, the body and members being glazed, and the garments unglazed. The figure is seated upon a rock, with open mouth exhaling his spiritual essence.

Ancient ware, dating from the middle of the 17th century.

Illustrated in *Keramic Art of Japan*, folio, plate LI; octavo, XXXII. *Height 12 in.* (See Plate XIII.)

124. A small dish (*kozara*), of Nabeshima porcelain.

A shallow bowl or tray, of porcelain of singular purity and beauty of colour and glaze.

It was presented by a Japanese friend as an example of the Nabeshima ware made at the private factory of the Prince of Hizen, at Ohokawachi, for presentation to friends.

This specimen, it is said, was made for the use of Yoshimune, the eighth Shogun of the Tokugawa family, who ruled from 1711 to 1744, and it is ornamented with five representations of his crest, two on either side of the exterior and one in the interior, and also with two groups of the *Kara-kusa* ornamental form; these subjects are executed with much skill in deep blue under the glaze. The upper edge of the border is touched with chocolate glaze, and around the foot rim the *kushide*, or comb-teeth border, is drawn in blue; this form, which invariably appears upon the choicest Nabeshima ware, is shown on the next page in an enlarged form.

Altogether, both from its intrinsic beauty and from its associations, this is an interesting example of one of the

choicest of Japanese ceramic wares. *Length 6 in., breadth $4\frac{5}{8}$ in., depth $1\frac{3}{4}$ in.*



THE KUSHIDE OR COMB-TEETH BORDER.



CREST OF THE TOKUGAWA FAMILY.

125. Pen or brush holder (*fudetate*), of light brown stoneware, covered with celadon glaze boldly crackled.

It is hexagonal in form and is supported upon three mask feet, and is decorated with the *ho-ho*, a dragon, and clouds rudely modelled in low relief. Early 18th century. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height 9 in.* (See Plate XIII.)

126. Flower vase (*hanaike*), of brown stoneware, covered with celadon glaze which is crackled. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height 9 in.* (See Plate XIII.)

127. Ornament (*okimono*), in the form of a *shishi*; of light brown stoneware, covered with bright celadon glaze and crackled. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height $10\frac{1}{2}$ in.* (See Plate XIII.)

128. Sauce vessel (*shoyusashi*), in the form of a tortoise. It is of light brown stoneware covered with celadon

glaze, under which is slightly impressed the pattern of the shell of the animal. *Height 5 in.*

129. Ornament (*okimono*), in the shape of a *shishi*.

Of pale stoneware covered with celadon glaze. Illustrated in *Keramic Art of Japan*, folio, plate X. *Length 6 in.*

130. Perfume burner (*koro*), in the form of an elephant.

Of light brown stoneware covered with celadon glaze. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height 7 in.*

131. Perfume box (*kobako*), in the form of one of the *oshidori*.

Of light brown stoneware covered with celadon glaze; the feathers of the bird are modelled in slight relief. *Length 4 $\frac{7}{8}$ in.*

132. Perfume burner (*koro*.)

A circular jar with wooden cover. Brown stoneware covered with pale celadon glaze. *Diameter 2 $\frac{7}{8}$ in.* Probably Ohokawachi ware.

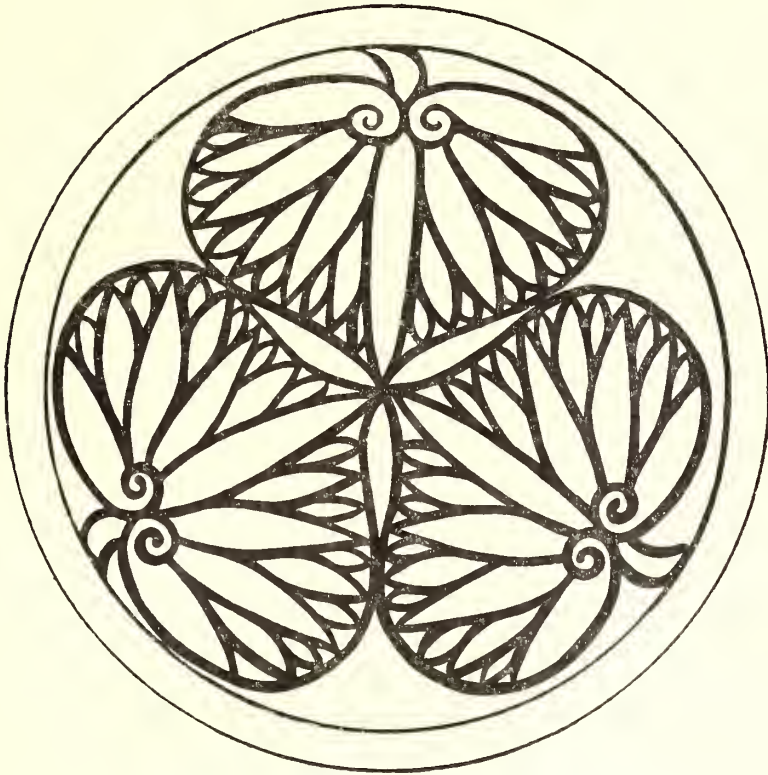
133. Perfume burner (*koro*), of stoneware, covered with celadon glaze. *Length 3 $\frac{5}{8}$ in.* Probably Ohokawachi ware.

134. Pot for supplying the kettle with water (*midzu-sashi*), of brown stoneware, unglazed.

It is ornamented with incrustations of cockle shells, modelled in dark brown clay, and with splashes of white and celadon glaze. *Height 7 $\frac{1}{4}$ in.*

135. Plate (*sara*) of Nabeshima porcelain, decorated in the centre with the crest of the Tokugawa family painted in red and green enamel colours and gold; the same badge appears five times upon the border of the plate, rendered in blue upon a gold ground, with the *matsu*, *take*,

and *oumai*. The under part of the border of the plate is ornamented with three representations of the *take* in pale blue.



CREST OF THE TOKUGAWA FAMILY, UPON NO. 135.

This piece has been identified as having been made at the Ohokawachi factory, by order of the Prince, for presentation to one of the Tokugawa Shogun, and it has the *kushide* pattern round the foot rim. Diameter $8\frac{3}{4}$ in. (See Plate XIII.)

MIKAWACHI WARES.

136. Hanging flower vase (*kakehanaike*), of porcelain.

The decoration is of a similar character to that employed upon the finest examples of Old Japan. It is, however, chiefly in relief, and consists of Yebis, the god of daily food, with his fishing rod, seated on the bank of a stream. The colours used are red, black, green, blue, and brown, with gold freely introduced. Identified as having been made during the latter part of the 17th century. Height $6\frac{7}{8}$ in. (See Plate XIV.)

137. Hanging flower vase (*kakehanaike*), of porcelain, in the form of a man of ferocious aspect and with a long beard; it is decorated in brown, green, red and purple.

This piece has been identified by an Arita potter as having been made for the Prince of Hirado at the Mikawachi factory during the latter part of the 18th century. Height $11\frac{3}{4}$ in.

138. Hanging flower vase (*kakehanaike*), of porcelain. Modelled in the form of the Buddhist god Fudo, who is represented with flames of fire round his head, with a drawn sword in his right hand and with a coil of rope in his left, the former to smite the wicked and the latter to bind the guilty. Early 19th century. Height 12 in. (See Plate XIV.)

139 and 140. Perfume bowls (*kobachi*), of porcelain, decorated with blue; the covers are of pierced work con-



No. 141.

No. 152.

No. 142.



No. 138.

No. 144.

No. 139.

No. 148.

No. 153.

No. 136.

sisting of the flowers and foliage of the *kakitsubata*. The bowls are modern Arita and the covers old Mikawachi work. *Diameter* $4\frac{1}{4}$ in., *height* $4\frac{1}{2}$ in. (See Plate XIV.)

141. Ornament (*okimono*), of porcelain.

A Kwannon, the goddess of mercy, seated upon a lotus flower, the leaves of which are slightly relieved with colours and gold, but the figure is not decorated. This example is of some age, probably dating from the first half of the 18th century. *Height* 11 in. (See Plate XIV.)

142. Ornament (*okimono*), of porcelain.

The figure of Girojin, the god of long life, standing upon a bag. The feet and hair are faintly touched with brown and blue but the figure is in other respects undecorated. In his right hand the god holds the tailed tortoise (*minogame*), which is emblematical of ten thousand years of life. *Height* $9\frac{1}{4}$ in. (See Plate XIV.)

143. Ornament (*okimono*), of porcelain.

The figure of Hotei, the god of contentment, with a fan in his hand. He is modelled with much spirit, and his face is full of humour; the head, the fan, and part of the body are left in biscuit, whilst the garments are covered with a greenish-white glaze. An early example of Mikawachi ware. *Height* $7\frac{1}{8}$ in.

144. Incense burner (*kobachi*), of *sometsuke* porcelain.

A circular pot, supported upon three small feet. The decoration consists of three groups of Chinese boys, painted in the delicate and refined blue which is used in works of this class. In one of the groups there are seven boys, and in each of the others there are five.

This is a typical example of the choicest Hirado ware produced at the Mikawachi factory. The pieces were always of small size, such as this, and were reserved by the Princes

for their own use, or for presentation to their friends. In this case the inscription shows that the piece was intended for presentation to the Prince of Kuwana. The presence of five and seven boys in the groups upon this specimen indicates that it was of the finest quality, for upon those of inferior merit only three boys were shown.

Painted in blue under the vessel. BUNKWA SHINBI NO TOSHI KUWANA KO NO MEI NI OZITE KORE O SEISU. *This is made for demand of the Prince of Kuwana, in the period of Bunkwa, the year of the Sheep, 1811 A.D.*

大化辛未
歲應樂乙
侯命製之

Painted in blue upon the side of the vessel. UKAWA, HOGEN, HITSUSU. *Painted by Ukawa, Hogen, the latter being a title conferred upon distinguished painters. Diameter $2\frac{7}{8}$ in., height $2\frac{1}{2}$ in. (See Plate XIV.)*

歌川本眼書

145. Ornament (*okimono*), of porcelain, undecorated.

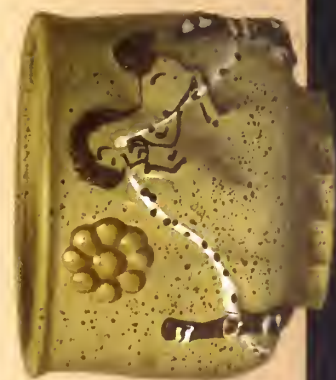
The figure of a warrior, probably Kato Kiyomasa, the general in command of the army which invaded Corea during the time of Taico Sama. *Height $8\frac{7}{8}$ in.*

146. A hand warmer (*hibachi*), in the form of a hat as worn in ancient times.

Of light brown stoneware, and covered, both inside and outside, with celadon glaze, which is crackled; the divisions of the crackle have been emphasised by some black substance having been rubbed in, a process which has been recently revived and is now often used in wares made for export. *Height 7 in., diameter $7\frac{1}{2}$ in.*

147. Perfume burner (*chojiburo*), consisting of a bowl for charcoal, with a receptacle above for cloves and water.

Vessels of this kind are used for perfuming rooms. It is of similar ware to the preceding example. *Height 12 in.*



福



加



No. 993.

No. 147.

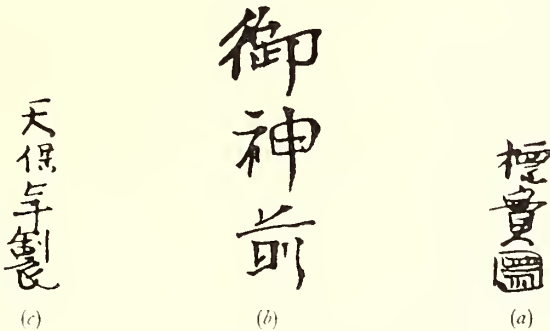
No. 992.

148. Pen or brush rest (*fudeoki*), of porcelain.

Fashioned in the form of a fragment of decayed wood, over which wild flowers are growing. Length $4\frac{1}{2}$ in. (See Plate XIV.)

149. Model of a lamp, of porcelain, undecorated. It is surmounted by the figure of a *kirin*.

The three inscriptions given below are painted in blue upon this piece.



(a) HIOZITSU, the name of the maker. The seal is his mark.

(b) GOSINZEN, a phrase used upon articles devoted to religious uses; it signifies *Before the Gods*, or *Offered to the Shrine*.

(c) TEMPO NEN SEI. *Made in the period of Tempo, 1830-1844 A.D. Height, $7\frac{3}{8}$ in.*

150. Incense burner (*koro*), of porcelain, with pierced cover.

It is decorated with *matsukasa* (pine cones), and the *sakura* and *sazankwa*, painted in low-toned blue and green, and yellow, red and gold. Probably Mikawachi ware. Diameter $3\frac{1}{2}$ in.

151. Ornament (*okimono*), in the form of a *Kara-shishi*.

Of fine white pottery, partially covered with dark brown glaze, which is spotted with enamel; the eyes, teeth, and claws are glazed in white. The attitude of the figure is

very spirited, the hind legs being lifted high in the air. Height $8\frac{3}{4}$ in.

152. Incense burner (*koro*), in the form of a *nitsukeushi* or ox of burden, with a saddle upon its back on which to carry goods. Of porcelain, undecorated. Length $10\frac{1}{2}$ in. (See Plate XIV.)

153. Hanging flower vase (*kakehanaike*), of porcelain, decorated with blue, red, black and green.

A representation of the god Shoiki, who is here shown with a drawn sword, with his foot upon an *oni* or evil spirit. The feast day of this god was held in May, and one of the objects of the celebration was to banish evil spirits from the house. Early 19th century. Height $10\frac{1}{2}$ in. (See Plate XIV.)

154. Figure of a *hanashika*, or story teller. Of porcelain, undecorated. Modern. Height $4\frac{3}{4}$ in.

155. Figure of a *sumotori*, or wrestler. Of porcelain, undecorated. Modern. Height 6 in.

156. Teacup (*chawan*), of porcelain, delicately painted in rather faint blue, with branches of the *matsu* and with a group of five Chinese boys.

This is another example of the choice ware made at the Mikawachi factory to which reference has been made in the description of example No. 144. Diameter $2\frac{5}{8}$ in.

157. Ornament (*okimono*), in the form of an *ushi* or cow. Of porcelain, undecorated. Modern. Length $7\frac{1}{2}$ in.

158. Wine cup (*sakadzuki*), of porcelain.

Decorated with medallions, containing groups of flowers, upon a ground of garish red and gold. Modern. From the Vienna Exhibition of 1873. Height $4\frac{7}{8}$ in.

159. Cup and saucer, of thin porcelain.

Decorated with medallions upon a ground of diaper work in garish red and gold; in the medallions are painted, in blue, the Rokkassen, or Six Poets. Modern ware, made for European use. *Height of cup* $2\frac{1}{2}$ in., *diameter of saucer* $5\frac{1}{8}$ in.

160. Cup and saucer, of the same character and decoration as the preceding examples.

Painted in red. YUWADO SEISU. *Made by Yuwado. Height of cup* $3\frac{1}{8}$ in., *diameter of saucer* $5\frac{1}{8}$ in. 堂愈 製和

161. Cup with cover and saucer (*futatsukijawan*), of egg-shell porcelain.

Decorated with court scenes painted in crude colours and gold. Modern. From the Vienna Exhibition of 1873. 枝平

Painted in red. HIRADO, SAN YEDAMATS TSUKURU. *Made by Yedamats; the product of Hirado. Height of cup* $2\frac{1}{4}$ in., *diameter of saucer* $4\frac{1}{8}$ in. 糸戸 造産

KAMEYAMA WARE.

162. A cake holder (*kasiki*), of porcelain.

Decorated with blue, of a cold tint, under the glaze, after the style of the earlier wares produced in the province of Hizen. The vessel is circular in form, and consists of a shallow bowl, divided into three compartments. The decoration consists of a conventional rendering of flowers and leaves, probably of the pumpkin (*kabocha*).

This specimen, procured for the Collector by Mr. Kato, is an authentic example of the ware produced at the Kameyama factory about the year period of Kwanyei, 1624 to 1643. *Diameter* $6\frac{1}{2}$ in.

The mark is painted in blue: *Kameyama*.

龜
山

163. A tea bowl (*chawan*), of porcelain.

Decorated in blue under the glaze, with a leaf border and sprays of the purple magnolia (*mokuren*) upon the exterior, and a lotus flower (*hasu-no-hana*) upon the interior, executed in dark blue upon a ground of the faint blue known as Chinese *gosu*. 17th century. The mark is painted in blue: SEI, meaning *blue*. *Diameter* $4\frac{1}{2}$ in.

青

164. A bottle in which to offer *sake* to the gods (*omikitsubo*), of porcelain of fine quality.

Decorated in pale blue, under the glaze, with flowers and conventional floral sprays. 18th century. *Height* $9\frac{1}{2}$ in.

唐
津
物

KARATSUMONO.

SATSUMA: SETO-KUSURI AND OTHER EARLY WARES.



No. 175.

No. 172.

No. 173.

No. 171.

No. 176.



No. 170.

No. 169.

No. 177

No. 174.



No. 178

No. 168.

No. 167.

No. 166.

SATSUMA.

SETO-KUSURI AND OTHER EARLY WARES.

165. Tea jar (*chatsubo*), of dark brown pottery.

An early example of *Seto-kusuri* ware, dating from the seventeenth century. The jar is partly covered with brown glaze splashed with blue and grey, and the quality of the ware and of the glazes is described by Japanese connoisseurs as superb; they state that vessels of this description were made at the Prince's factory for presentation by him to the Shogun and others.

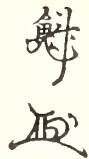
The object has been ornamented, at a later period, in raised gold and coloured lacquer; the chief design is an *onigawara*, a demon and a tile, which is a portion of the ornamentation found upon the roofs of Buddhist temples; there are also two smaller *kawara*, or tiles, and a pair of sparrows (*sudzume*); the decorator's name is painted in gold lacquer upon the lower part of the jar and upon the *onigawara*, and upon one of the *kawara* are the characters JIU-ZAN, which mean *Longevity mountain*. Illustrated in the folio edition of *Keramic Art of Japan*, plate XIX. (See Plates I and XVI.)

Kai, the name of the lacquer artist.

His seal.

Height $9\frac{3}{8}$ in., diameter $7\frac{1}{8}$ in.

D D



166. Tea bowl (*chawan*), of *Seto-kusuri* ware.

A rude example of this ware; of yellow pottery or earthenware very roughly manipulated, and partially covered with bright brown and grey glazes imperfectly applied. Seventeenth century. *Diameter* $4\frac{1}{2}$ in. (See Plate XV.)

167. Bottle (*tsubo*), of *Seto-kusuri* ware.

Of fine brown pottery, carefully manipulated and covered with brown glaze, speckled with black, over which are splashes of very dark brown glaze with some approach to a greenish hue. Eighteenth century. *Height* $8\frac{1}{4}$ in. (See Plate XV.)

168. Bottle (*tsubo*), of *Seto-kusuri* ware.

Of similar pottery; almost completely covered with greenish olive-brown glaze splashed over a ground of brown speckled with black. Eighteenth century. *Height* $6\frac{1}{4}$ in. (See Plate XV.)

169. Perfume burner, (*chojiburo*), of *Sunkoroku* ware.

Of very light grey pottery, of fine texture, carefully potted. It is covered with bright glaze upon which the various ornamental designs are painted in the deep rich browns generally employed in this ware. The decoration is in the form of bands, filled with the *Kara-kusa* ornamental form, lattices, zig-zags, and the wave-like pattern which is associated with Corean decoration. Late seventeenth century. *Height* $8\frac{1}{2}$ in. (See Plate XV.)

170. Bottle (*tsubo*), of *Mishima* ware.

An early example of this work dating from the seventeenth century. Of hard grey pottery covered with thick white glaze which is, in parts, crackled. The decoration consists of three bands round the neck, and rude dots on the entire surface of the vessel, scored in the body, the lines and dots being filled in with black clay. *Height* $10\frac{1}{2}$ in. (See Plate XV.)



No. 165.

171. Vessel for holding water used in rubbing a stick of ink (*midzuire*), of *Mishima* ware.

Of fine white pottery, carefully manipulated and good in form. The decoration consists of a fringe and several bands filled with rosettes, fret and other patterns, all of which are incised in the body and filled in with black clay.

This object, originally white and black, has been decorated in colours and gold, the original designs being painted over, and other designs added. Illustrated in *Keramic Art of Japan*, folio edition, plate XXII. Height $5\frac{1}{2}$ in. (See Plate XV.)

172. Holder for pens or brushes (*fudetate*), of *Mishima* ware.

Of buff pottery, glazed; ornamented with diaper patterns and conventional designs engraved in the body and filled in with white clay. Eighteenth century. Height 4 in. (See Plate XV.)

173. A *fudetate* of *Mishima* ware.

Of buff pottery, glazed. The form is hexagonal; on three of the sides are dragons in bold relief, and on the others clouds rendered by inlaid black clay; around the base are several *choji*, one of the *takara-mono*, executed in the same manner. Eighteenth century. Height $4\frac{7}{8}$ in. (See Plate XV.)

174. Flower vase (*hanaike*), of *Mishima* ware.

Of hard light grey pottery, glazed and decorated with four bands containing *sakura* blossoms, fret and other designs, and a fringe, all engraved and filled in with white clay. Early nineteenth century. Height $11\frac{7}{8}$ in. (See Plate XV.)

175. Tea bowl (*chawan*), of *Mishima* ware.

Of hard grey pottery, glazed and ornamented with *sakura* blossoms and bands of simple design inlaid in white clay. Nineteenth century. Height $5\frac{1}{8}$ in. (See Plate XV.)

176. Tea bowl (*chawan*), of *Mishima* ware.

Of hard dark grey pottery, glazed and decorated with a band of *sakura* blossom, another containing a fret pattern and a pendant fringe, all of them inlaid in white clay. Nineteenth century. Height $4\frac{3}{4}$ in. (See Plate XV.)

177. Bottle (*tsubo*), of fine buff faïence, of the same character as that used in the later Satsuma faïence, glazed, and painted in blue under the glaze.

It is square, each face being occupied with a Chinese landscape carefully painted in a tender blue which harmonises perfectly with the delicate buff ground and the slightly cracked glaze. The shoulders are decorated with branches of *matsu* rendered in the same manner.

Japanese connoisseurs fix the date of this piece as the seventeenth century, and should their view be correct it would form an important factor in determining the question as to the time when the manufacture of pure Satsuma faïence was commenced. This matter is referred to in the chapter dealing with this ware. Height $8\frac{1}{2}$ in., diameter $4\frac{1}{2}$ in. (See Plate XV.)

178. Sake bottle (*sakadokuri*), of *Same* ware.

Of brown pottery, completely covered with spots of dark brown enamel forming an imitation of shark skin, from which the ware takes its name of *Same*.

Such ware as this is also made in the provinces of Iwaki, Harria, and elsewhere, and it is difficult to distinguish the one from the other. Height $8\frac{1}{8}$ in. (See Plate XV.)

179. Flower pot (*hanaike*), of hexagonal form.

This example of old Satsuma pottery has been identified as having been made towards the close of the seventeenth century, and decorated at a much later period, probably not more than forty years ago, by a Tokio artist.

It is glazed, and the decoration, which is executed in weak-toned washes, consists of borders of diaper patterns

SATSUMA : SETO-KUSURI AND NISHIKI WARES. PLATE XVI.



No. 186.

No. 187.

No. 188.

No. 189.

No. 190.



No. 183.

No. 180.

No. 181.

No. 182.



No. 165.

No. 179

at the top and bottom, and of a moonlight view of a temple with its grounds, in which grow cherry (*sakura*) and pine (*matsu*) trees. *Height* 13 in. (See Plate XVI.)

180. Sweetmeat box (*kwashibachi*), in the form of a gourd (*hiyotan*) ornamented with leaves and tendrils of the vine in relief.

It is of exceedingly fine white faïence covered with a dull glaze, which is not crackled, the effect being extremely soft and velvety to the touch.

An example of the choice undecorated white faïence made in the earlier days of the Satsuma factory. *Length* 6 $\frac{3}{4}$ in. (See Plate XVI.)

NISHIKI WARE.

181. Water-pot (*midzusashi*), of fine faïence covered with glaze; the glaze upon the pot is dull and not crackled, whilst that upon the cover is bright and crackled; the faïence of both is soft and chalky in texture, and the potting is rather roughly done.

This piece, and the two preceding specimens, are interesting as examples of the earliest ware made at Satsuma after the discovery of the suitable white clay by Boku, about 1630.

The decoration consists of sprays of the wisteria (*fuji*), executed in low-toned green, red, lilac and blue, and in gold. *Height* 8 $\frac{1}{2}$ in. (See Plate XVI.)

182. Tea-bowl (*chawan*), of fine pottery, covered with minutely crackled glaze, and decorated with eight over-

lapping medallions filled with groups of chrysanthemum (*kiku*) flowers, the tea flower (*cha-no-hana*), and various conventional flowers. These subjects are executed in brown, purple, green, and red enamel colours, with gold sparingly used.

This is an early and interesting piece, both as regards the beauty of the potting and the character of the decoration; but it is probable that much of the latter has been added since it left the Satsuma kiln. *Diameter* $3\frac{3}{4}$ in. (See Plate XVI.)

183. A waterpot, to place upon a *hibachi* (*dobin*), of fine pottery, partially covered with glaze boldly crackled.

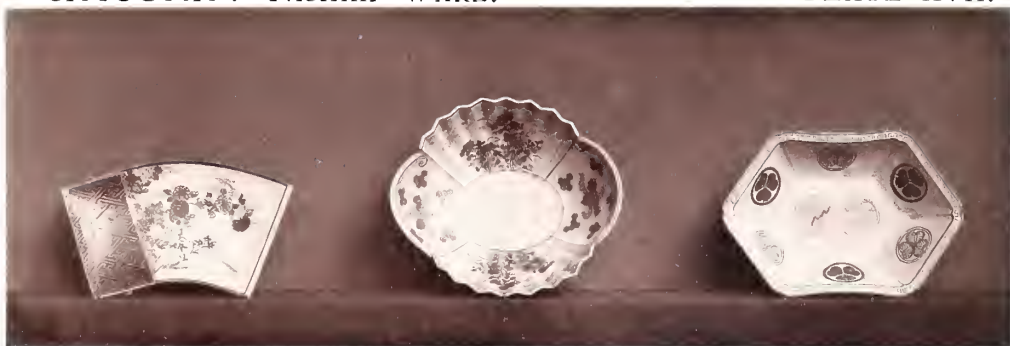
It is decorated with a fringe round the neck, and with two groups of flowers upon the body, one of the morning glory (*asagao*), and the other of violets (*sumire*) and the dwarf chrysanthemum (*nogiku*).

The decoration is executed in violet and deep greens, reds and blue; no gold is used. The cover with this piece appears to be of the same age, but has probably belonged to some other object. *Height* $4\frac{1}{2}$ in. (See Plate XVI.)

184. Ornament (*okimono*); a figure of Benzaiten, the goddess of women, one of the Seven gods of Fortune.

Of faïence, glazed, but not crackled. The surface is manipulated with an affectation of rudeness which is often found in the earlier works of the Satsuma factory. The figure holds in her hand the fan with which this goddess is always shown, and she is attired in flowing robes, decorated with dragons, clouds, and borders of free design, executed in brilliant colours and gold. The surface of this piece is of a very satisfactory character, in texture, glaze and colour. *Height* $12\frac{1}{2}$ in. (See Plate XVII.)

185. Ornament (*okimono*); a figure of Confucius, who lived B.C. 551-479.



No. 199.

No. 219.

No. 231.



No. 193.

No. 211.

No. 210.

No. 195.

No. 218.



No. 184.

No. 194.

No. 185.

This example resembles the foregoing specimen in p^âte and decoration. *Height* 13 in. (See Plate XVII.)

186. Teapot (*kibisho*), of fine pottery, glazed and very minutely crackled.

It is decorated with a group of peony (*botan*), and butterflies (*cho*), executed in bright red, green, and gold upon a ground of gold dot work. *Height* 2 $\frac{7}{8}$ in. (See Plate XVI.)

187. Teapot (*kibisho*), of similar ware to the preceding example, but the decoration consists of a group of chrysanthemum (*kiku*), lespedeza (*hagi*), and butterflies (*cho*). *Height* 2 in. (See Plate XVI.)

188. Waterpot, to place upon a *hibachi* (*dobin*), of fine pottery, covered with bright glaze, crackled.

The cover and neck of the vessel are ornamented with borders of diaper pattern, and upon either side of the body of the pot is a fan-shaped medallion, added probably at a later date than the ornamentation already referred to, in one of which are branches of the plum tree (*oumai*), and in the other the *sazankuwa*, the mountain tea flower—a species of camelia. This, and the two preceding specimens, and object No. 183, have been described as old ware made for the personal use of the princes of Satsuma. *Height* 4 $\frac{1}{2}$ in. (See Plate XVI.)

189. Perfume burner (*koro*), of circular form, with a pierced silver cover.

It is of the finest pottery, glazed and very minutely crackled. It rests upon three feet, each formed of a segment of the *kiku* crest, and the body is decorated with hexagonal medallions of pierced work in the glazed but undecorated pottery, the design of each being the *kikiyo* flower (*Platycodon Grandiflorum*), and with perpendicular bands of diaper and other patterns executed in red, subdued green and

gold. The general effect is extremely satisfactory, and this piece, and the example next described, are described by Japanese connoisseurs as illustrating the highest and purest work of the Satsuma factory during the last century, and they state that such ware was only made in small pieces such as this. *Height* $2\frac{7}{8}$ in. (See Plate XVI.)

190. Perfume box (*kooire*), of fine pottery, of irregular form, presenting eighteen facets; seventeen of these are decorated in gold and colours, eight with diaper patterns executed with great exactitude, and the remainder with floral compositions, in which the chrysanthemum (*kiku*), the morning glory (*asagao*), the maple (*momiji*), the plum tree (*oumai*), and the peony (*botan*) appear; these subjects are shown in circular medallions upon grounds of dotted gold. This specimen is preserved in the silken case in which it was received from Japan. *Diameter* 2 in., *height* $1\frac{7}{8}$ in. (See Plate XVI.)

191. Ornament (*okimono*), a figure of Kwan Yü, the Chinese God of War.

An early work, of faïence, glazed and minutely crackled; the figure is seated upon a rock and is clothed in a flowing robe, which is ornamented with a dragon amidst clouds rendered in green, yellow, purple and gold; his beard, said to be four hands in length, by which he is distinguished in art, is black (he is sometimes called the Lord of the Splendid Beard), and he holds in his hand an open book indicative of his fondness for literature.

Kwan Yü, in early life a vendor of bean-curd, lived in the second century of our era and subsequently became one of the most renowned among China's heroes. He was deified as the God of War in 1594.* Illustrated in the octavo edition of *Keramic Art of Japan*, plate XVIII. *Height* 11 in. (See Plate XVIII.)

192. Ornament (*okimono*), of the same period as the

* *The Chinese Reader's Manual*. W. F. Mayers. Trubner & Co., London, 1874.



No. 191.



No. 208.



No. 207.

preceding example, and decorated in a similar manner. The subject is a sea-girt rock upon which are two tailed tortoises (*minogami*), indicative of ten thousand years of life; one is shown emerging from the waves whilst the other has climbed to the summit of the rock. Height $9\frac{1}{2}$ in., length $10\frac{1}{4}$ in.

193. Ornament (*okimono*), the figure of a boy, seated and holding a gourd.

This piece is of hard faïence covered with glaze of considerable body, crackled, and is described by Japanese connoisseurs as being an example of the purest Satsuma both as regards the pâte and decoration.

The garment of the boy is ornamented with detached masses of *kiku* flowers and leaves and the Chinese grass known as *Kara-kusa*, and around the neck and sleeves are borders of zig-zag ornament. On the gourd are three of the *takara-mono*, the *shippo tsunagi no wuchimi hana-bishi*, an ornamental form connected with the *shippo*, or seven precious things; the *kakuremino*, or concealing rain-cloak, which sometimes is held to signify comfort, as being necessary for the protection of the farmer from the weather, but it is also thought that the wearer of it may render himself invisible to evil spirits which may be around him, and the *choji*, or clove, which is used in Japan as a purifier and for perfume.

The decoration is executed in bright green and quiet-toned red, brown, and purple, with gold sparingly used. Height $8\frac{3}{8}$ in. (See Plate XVII.)

194. Perfume burner (*koro*), of similar ware to the foregoing example; the glaze, however, is brighter and more boldly crackled.

It is of circular form, supported upon three legs, and the bowl for the perfume and lighted charcoal is covered by a perforated lid surmounted by a *Kara-shishi*, or Chinese lion.

The decoration of this piece is of a very beautiful and refined character; raised and flat enamel colours, greens,

reds, lilac and pink, with gold, mat and bright, are all employed, and dotted gold is introduced to give effect to the design, which consists of the peony (*botan*), dwarf chrysanthemum (*nogiku*), and the long grass known as *suzuki*; these subjects are admirably arranged upon the body of the vessel, and the manner in which groups of the flowers are disposed upon the legs of the *koro* is most happy; the under part of the cover is ornamented with sprays of *Kara-kusa*. Illustrated in the folio edition of *Keramic Art of Japan*, plate XXII. Height 11 in. (See Plate XVII.)

195. Ornament (*okimono*), of old ware.

A group, a cock resting upon a drum, illustrating Chinese story which has been popular in Japan for many centuries. It relates that in ancient times an Emperor placed in the garden of his palace a drum which his subjects might beat when they desired to offer him any suggestions or advice, or to make complaints, but this sainted monarch governed so wisely that it was not necessary for his subjects to use the drum, which became overgrown with climbing plants and afforded a quiet resting place for the birds; the subject, therefore, has come to be accepted as emblematical of a peaceful and just rule.

The drum is ornamented upon its ring with clouds rendered in green, lilac, red, and gold, and upon either side is a representation of the *mitsu to moye*;^{*} and around the stand of the drum cling sprays of ivy (*tsuta*). Height 11 in. (See Plate XVII.)

196 and 197. Pair of sweetmeat boxes (*kwashibachi*), in the form of peaches (*momo*).

They are of pure white faïence, covered with dull white glaze which is not crackled; the grounds are partially dusted with dull gold, and are decorated—one of the boxes with a pomegranate (*jakuro*) and melon (*uri*), and the other with the *jakuro*, an orange (*mikan*), and the Eleagnus

^{*} The significance of this form is explained in *Japanese Enamels*.

(*gomi*). The tender quality of the gold, and the purity of the colours used, dark reds, olive, and low-toned greens, are those which are associated with the best works of the Satsuma decorators, and the unevenness of the surface as well as the absence of laboured finish, also identify these specimens as early examples in the eyes of Japanese connoisseurs. *Length* $5\frac{1}{2}$ in.

198. Tea bowl (*chawan*), of faïence covered with dull waxy glaze, which is very minutely crackled.

The decoration is executed in gold, pale green, lilac, and dull brown, with ornamental borders and conventional clouds. The texture of this piece is of a very soft ivory character, and the bowl shows signs of considerable age. *Diameter* $4\frac{1}{2}$ in.

199 to 206. Eight small dishes (*kozara*), which, when joined together in a circle, form a centre piece which may have been used for various descriptions of food or condiments.

The dishes are in the form of a *makimono*, the Japanese book, which consists of a long strip of paper rolled up; the left portion of the dishes is occupied with the stick, round which the book is rolled, and the brocade with which it is covered, and the other portion of the surfaces, forming the interior of the book, is decorated with groups of chrysanthemums (*kiku*) and pinks (*sekichiku*).

The faïence of these pieces is of the most delicate character and the crackled glaze is quite perfect in its refinement; the flowers and leaves are painted in low-toned pinks, reds, blues, and greens, and are outlined in gold, which is also used in the dotted ground work.

Mr. Fukugawa, the potter of Hizen, who was much struck with the exquisite character of these representative examples of the best period of Satsuma faïence, begged permission to take one of the dishes back with him to Japan to serve as a pattern, and he is no doubt now producing

copies, so far as the skill of the artists of to-day enables them to do so. *Length of each dish 7 in., breadth $3\frac{3}{4}$ in.* (See Plate XVII.)

207. Ornament (*okimono*), such as it is customary to place in the *tokonoma*, a recess in the guest-room of Japanese houses in which works of art are exhibited.

The group consists of a crane (*tsuru*) beside a trunk of the pink *oumai*; it is modelled in faïence and decorated in quiet-toned colours and gold, with the blossoms of the *oumai* and leaves of the gourd vine (*hiyotan*). Japanese connoisseurs consider this piece a fine example of pure Satsuma as regards both faïence and decoration. Illustrated in *Keramic Art of Japan*, octavo edition, plate XVIII. *Height 13 in.* (See Plate XVIII.)

208. Ornament (*okimono*), of similar faïence and decoration to the foregoing example and of the same period.

The subject is a goat (*yagi*) standing against the trunk of a pine tree (*matsu*).

The goat is not a native of Japan, but Kaempher informs us that both sheep and goats were kept by the Portuguese and Dutch settlers at Hirado. Illustrated in *Keramic Art of Japan*, octavo edition, plate XVIII. *Height 10 in.* (See Plate XVIII.)

209. Covered vessel in the form of the Purse of Plenty (*fukuro*).

It is of fine faïence, glazed and very minutely crackled. It is decorated with borders and circular medallions of diaper ornament disposed upon a ground powdered with the *Kara-kusa* pattern, the whole being executed in green, gold and red.

The vessel is in the form of a bag, around the neck of which a double cord is twisted forming the handle of the vessel. An early work. *Height $5\frac{3}{4}$ in.*



No. 224.



No. 210.



No. 225.

210. Ornament (*okimono*).

A figure clad in armour, over which a flowing robe is thrown, seated beside a globe. The robe is decorated in gold and brilliant colours, with a dragon, *ho-ho*, and with clouds and waves as well as with numerous diaper patterns.

This figure probably represents Chang Hêng, a Chinese celebrity who lived A.D. 78-139, and who is described by Mr. Mayers as The grand Historiographer who was celebrated for his universal knowledge, but more particularly for his mastery of astronomical science. He constructed an uranosphere, or celestial globe, and greatly advanced the sciences of astronomy and mathematics among his countrymen. In A.D. 133 he incurred his sovereign's displeasure through the fearlessness of his counsels, and was shortly afterwards denounced as a magician, and disgraced.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXXVII, where it was erroneously described as Kioto ware, but it has since been identified by a Japanese connoisseur as a specimen of the purest early Satsuma faïence. Height 10 in. (See Plate XVII.)

211. Ornament (*okimono*), of similar faïence and period to the preceding example.

A seated figure of Kikujido, a *kami* or Shinto god; he was a son of an ancient MIKADO and tradition relates that, being digusted with the frivolities of court life he retired to the mountains, where he passed a secluded life, devoted himself to meditation, and subsisted upon the dew which gathered upon the *kiku* flower and leaf which he holds. He is always shown with long black hair, and clad in a splendid robe, which in this instance is decorated with ornamental borders and groups of the *kiku* rendered in colours and gold. Height 9½ in. (See Plate XVII.)

212. Ornament (*okimono*); another figure of Kikujido, in a standing position, similar in faïence and decoration to the last example. Height 11 in.

213 and 214. Ornaments (*okimono*). Two representations of Fugen Bosatsu, one of the Buddhas, a female figure seated upon an elephant.

Early works of soft faïence, with dull glaze, crackled; decorated with quiet-toned colours and gold. *Height 4 in.*

215. Ornament (*okimono*), of the same character of ware.

The seated figure of a *kuge*, one of the ancient nobility of Japan who resided at Kioto, and were attached to the court of the MIKADO. The figure is clad in a robe of the rich silk in flowers and various colours, known as *nishiki*. *Height 4½ in.*

216 and 217. Pair of covered bowls (*futasuki-no-hachi*). Very fine ivory-tinted faïence, glazed, but not crackled.

The decoration is of the simple character which is associated with the earlier works of the Satsuma school, and consists, on one bowl, of the sweet flag, and on the other of the wisteria, the drooping racemes of which are admirably rendered in lilac, purple, and red, with gold very sparingly introduced. Altogether, both in faïence and decoration, these pieces are considered by Japanese connoisseurs as admirable examples of the best period of Satsuma ware. *Diameter 6 in.*

218. Ornament (*okimono*), of early ware. It is of fine faïence, glazed, and slightly crackled.

The group consists of two boys, one of whom is seated upon a drum, the other standing beside it; the drum is decorated in brilliant colours and gold, with clouds and dragons, and the boys are shown in the garments and masks used in the game of *shishimai* in which they are engaged. *Height 9¼ in.* (See Plate XVII.)

219. Dish for cakes (*kwashibachi*).

This specimen is an interesting piece, for it was presented to the Collector by Mr. Mitsui, of Tokio, as an



No. 263.

No. 220.

authentic example of the choicest ware made at the Prince of Satsuma's factory in the opening years of the present century.

It is valuable as an aid to the classification of the works of various periods, and the absolute perfection of the potting and decoration of the piece affords confirmation of the opinion that the highest development of this branch of Japanese art was reached at the time named, no doubt after a lengthened period of patient practice.

The dish is of light grey faïence, of exceedingly close texture, covered with rather dull glaze, which is minutely crackled. It is oblong in form; in the centre is an oval compartment, and the sides are divided into four panels, two of which are pleated after the fashion of a fan.

The decoration consists internally of groups of chrysanthemums in two of the panels, and of a free rendering of the *kiri* crest, with detached masses of hexagonal diaper patterns in the other; upon two of the exterior panels are representations of chrysanthemums growing within a fence, and in the other two are the imperial bird *ho-ho* amidst sprays of the ornamental grass *Kara-kusa*.

The colours employed are various tints of green, lilac, and deep red; gold is freely used for outlining the leaves of the plants and plumage of the birds; and it is also utilized in the form of dot-work to give effect to the groups of flowers. Beyond the hexagonal pattern named above, there is no trace in the decoration of this piece of the ingenious and ornate diapers, frets, fringes, and other ornamental forms which enter so largely into the decoration of the works of more recent date. *Length* $6\frac{3}{4}$ in.; *breadth* 6 in. (See Plates I and XVII.)

220. Basin (*hachi*), of fine faïence, glazed and minutely crackled.

The ornamentation consists of groups of flowers rising from banks, which are represented by cloudy masses of

dot-work in gold. The flowers are the *botan*, the *nogiku*, or dwarf *kiku*, the *kikiyo*, the *ominameshi*, the *nadeshiko*, a pink, the *suzuki*, a long grass, and the *karukaya*. The subject is executed in raised enamels and washes, the natural colours of the flowers being used.

This example is probably of about the same period as the piece last described; there is the same absence of ornamental borders, and the freedom of the disposition of the groups of flowers is thoroughly Japanese—in one instance the sprays double over the edge of the basin and terminate in the interior in a very quaint fashion.

The box and silk envelope in which this piece was sent from Japan remain with it, and afford an interesting illustration of the appreciation in which the original possessor held it. Illustrated in *Keramic Art of Japan*, plate XVII, folio, and plate XVII, octavo. Diameter $5\frac{1}{2}$ in. (See Plate XIX.)

221. Hanging flower basket (*hanakago*), of the same period.

It is of delicate white faïence covered with glaze, which is minutely crackled, and is decorated in gold and rather low-toned colours in a most admirable manner.

The vessel is in the form of a ship, no doubt the *Takara-bune* or Ship of Good Fortune; it has silver rings for the silken cords by which it might be suspended.

The hull of the vessel is decorated with sprays of the *Kara-kusa* and a border of fret pattern, whilst the deck and cover are powdered with some of the *takara-mono*—the *sangoju* or precious coral; the *makimono*, emblematical of wisdom; the *tama* or sacred balls; the *tsuchi*, the hammer of Daikoku; the *kakuregasa*, or concealing hat, which protects its wearer from evil spirits; the *kakuremino*, or concealing rain-cloak; the *kagi*, the keys of the godown; the *fundo*, or weight used by tradesmen; the *orimono*, or fabrics woven in the loom; and the *shippo tsunagi no wuchimi hana-bishi*. Length $8\frac{2}{3}$ in., height 5 in. (See Plate XX.)



No. 244.

No. 222.

No. 245.



No. 224.

No. 221.

No. 225.



No. 232.

No. 284.

No. 233.

222. An incense box (*kogo*), of the same fine light grey faïence as the preceding example.

This piece, however, is entirely devoid of decoration, but is covered with bright glaze which is very delicately crackled. It is in the form of a seated figure of a man, whose flowing robes form the box. It was presented to the Collector by Mr. Kato, as an example of the work of the Satsuma factory during the year-period of Bunkwa, 1804-1817, and the beauty of the faïence, of the glaze, and the modelling, confirm the opinion that the earlier years of the present century afforded choice specimens of the ware. *Length* $3\frac{1}{8}$ in. (See Plate XX.)

223. Dish (*sara*), of circular form. Of faïence minutely crackled and discoloured-by age and use.

It is decorated in low-toned colours, with ornamental borders inside and out, and with a spray of the *kiyochikuto* in the interior. *Diameter* $4\frac{7}{8}$ in.

224. Ornament (*okimono*). A figure of Daikoku, the god of riches.

It is of rather hard and gritty faïence, and was, as sent from the Satsuma factory, undecorated; subsequently the garments of the figure have been ornamented in weak colours with borders and powderings, and the sack upon which it is seated with several of the *takara-mono*, amongst them being the *makimono*, *kakuremino*, *kakuregasa*, *fundo*, *hojiu-no-tama*, and the *choji*.

Illustrated erroneously as Kioto ware (the decoration suggesting this ware), in the folio edition of *Keramic Art of Japan*, plate XXXVII. *Height* 5 in. (See Plate XX.)

225. Ornament (*okimono*). A figure of Hotei, the god of contentment, of similar ware.

His robes are powdered with conventional clouds; in one hand is the *uchiwa* fan, and in the other the *hojiu-no-tama*, the former to clear the atmosphere of evil influences, and the latter emblematical of longevity.

Illustrated as Kioto ware in the folio edition of *Keramic Art of Japan*, plate XXXVII. Height $4\frac{1}{2}$ in. (See Plate XX.)

226 and 227. Pair of flower vases (*hanaike*).

Of unusually large size for genuine ware, but the character of the faïence, manipulation, and decoration are said to place them about the beginning of the present century; they have stands, which are probably of recent date, for although the style of the decoration of the vases has been closely followed, the faïence is of a harder and less chalky character, and it is not improbable that they may have been added to the vases, which were originally, no doubt, without stands.

The principal decoration of these vases is upon their bodies; upon one side of No. 226 is a peacock (*kujaku*), a pine tree (*matsu*), and a rose (*shobi*), and upon the other side a plum tree (*oumai*), a rose, a peahen, and a sparrow (*sudzume*); the decoration of No. 227 consists of a peahen, a pine tree, chrysanthemum (*kiku*), and a sparrow upon one side, and a *yamagara*, *matsu*, and *kiku* upon the other. These subjects are rendered in solid, quiet-toned colours and gold upon the cream coloured surfaces with a very satisfactory effect.

Around the vases are bands of vertical, horizontal, and diagonal designs, and curved lines, all admirably arranged, and where the bell-shaped necks spring from the shoulders of the bodies there are belts of fringed ornamentation, and above them zig-zag borders, the whole arrangement having the happiest effect. The height of the vases, apart from the stand, is 22 in.; the width, across the arms, $16\frac{1}{2}$ in.; height of the stands 4 in. Illustrated in the folio edition of *Keramic Art of Japan*, Plate XII.

228. A dish (*sara*), of hard faïence, covered with a bright varnish, crackled.

Internally this piece is decorated with a very bold representation of the *ho-ho*, the most refined and beautiful









No. 229.



No. 228.



No. 230.

of all the Japanese chimera—a bird of rich plumage, furnished with a spreading tail of long waving feathers. In writing of it, Kaempher says that it was supposed to “dwell in the high regions of the air, from which it came down only upon the birth of a great Emperor or upon some other extraordinary occasion.” Around the bird is a quaint zig-zag and fringe border, and the rim of the exterior is decorated in a similar manner.

Illustrated in *Keramic Art of Japan*, Plate XVIII folio, and XVI octavo edition; and it was illustrated in colours in *The Art Journal* of August, 1881. Diameter 18 in. (See Plate XXI.)

229 and 230. Flower vases (*hanaike*), of soft faience, covered with crackled glaze.

The decoration is both rich and bold; it consists of borders and fringes, and the flowers, plants, &c., named below, painted in bright colours and gold, part of the subjects being rendered in slight relief. The compositions include the peony (*botan*), hyacinth (*suisen*), lily (*yuri*), convolvulus or morning glory (*asagao*), pink (*sekichiku*), wheat plant (*komugi*), the herbaceous peony (*shakuyaku*), and also the sparrow (*sudzume*).

Illustrated in the same plates as the preceding example; they were also illustrated in colours in *The Art Journal* of August, 1881. Height 21½ in. (See Plate XXI.)

231. Small dish (*kozara*), of hexagonal form, of soft cream-tinted faience of very close texture, crackled.

It is decorated, in the interior, with eight representations of the badge of the Tokugawa family executed in gold, and around the rim of the outside is a border of simple design in deep red. It bears the following inscription, painted in gold:

MATSU-DAIRA SATSU-MA-NO-KAMI, meaning *Matsudaira Satsuma-no-Kami*, the name of the Prince of Satsuma at whose factory the piece was made, no

松平薩摩守

doubt for presentation to one of the Shogun of the Tokugawa dynasty. The companion piece is preserved in the British Museum (Franks' Collection.) *Length 7 in.* (See Plate XVII.)

232 and 233. Ornaments (*okimono*). The figures of a Japanese lady and gentleman, executed in fine soft faïence, with a waxy glaze, very slightly crackled.

The tone of the surface of these pieces is very soft and satisfactory, and they are said to illustrate one of the choicest varieties of the productions of the Satsuma factory. The character of the decoration is also indicative of the sobriety of the work of the artists at the best period.

The garments are decorated with detached masses of the ornamental form *shippo tsunagi no wuchimi*, with the *tachibana*, a fruit of the orange tribe, symbolical of sweetness, and with sparrows (*sudzume*). These subjects are rendered in gold and low-toned enamel colours with a most satisfactory effect. The under-garment (*kimono*) of the male figure is striped with gold and pale green, his over-garment (*haori*) being ornamented as described above, and in his breast is placed his purse (*kamiire*); around the dress of the lady is the sash (*obi*), which was always worn in Japan, of rich stuff, in this case representing brocade of sprays of the *fuji*, woven upon a black ground.

Each piece bears the name of the maker engraved upon the base:

TO-GAN. *Togan*, the name of the maker.

陸
岸

Height 11 $\frac{3}{4}$ in. (See Plate XX.)

234. Box for holding the colouring matter used for stamping and sealing (*nikuchi*), in the form of a knotted scarf.



No. 237.

It is decorated with leaves in green, red, and gold.
Length $1\frac{1}{2}$ in.

235. An incense burner (*koro*), of hard faïence, covered with bright glaze, crackled.

It is decorated with sprays of the *shakuyaku*, *susuki*, *kiku*, *hagi*, and *kikiyo* upon the body, and bands of conventional designs upon the foot and neck. Illustrated in *Keramic Art of Japan*, folio edition, plate XXII. *Height* $7\frac{3}{4}$ in.

236. Tea bowl (*chawan*), of hard faïence, covered with bright glaze, crackled.

Decorated in a manner characteristic of the whims and fancies in which Japanese artists love to indulge. Two medallions, one containing flowers, and the other filled with ornamental patterns, are so disposed that neither is seen complete; that on the outside is about a third part cut away, and the other is doubled over the rim so that one half appears in the interior of the bowl. *Diameter* $4\frac{1}{2}$ in.

237. Flower vase (*hanaike*), of hard faïence, covered with a thin waxy glaze, crackled.

It is decorated with pheasants (*kiji*), and masses of peonies (*botan*). This example, and the three vases next described, are from the Paris Exhibition of 1867.

Although there appears to be no doubt that these vases are of Satsuma clay, the Collector is not clear that the decoration was executed at that factory, and, in part at least, it may have been done by Tokio artists.

Illustrated in *Keramic Art of Japan*, folio edition, Plate XIII. *Height* $12\frac{3}{4}$ in. (See Plate XXIV.)

238. Flower vase (*hanaike*), of similar ware to the last example.

Decorated with pheasants amidst bushes of chrysanthemums, and with fret and fringe borders.

Illustrated in *Keramic Art of Japan*, Plate XXI folio, and Plate XIX octavo edition. *Height* 12 in. (See Plate XXIV.)

239. Flower vase (*hanaike*), of vellum tinted faïence, covered with a dull glaze which is crackled.

The decoration consists of diaper patterns and floral sprays in medallions, and of fringed borders. The designs upon this and the succeeding example savour very much of the Tokio school of decoration.

Illustrated in *Keramic Art of Japan*, folio edition, plate XIII. Height 13 in. (See Plate XXIV.)

240. Flower vase (*hanaike*), of hard faïence, covered with a dull glaze which is crackled. It is of a globular shape, with trumpet-shaped neck.

The decoration consists of delicate floral designs, embracing the *kiku*, *susuki*, *hagi*, *asagao*, *ominameshi*, *kikiyo* and *tsuta* (ivy), bands of severe geometrical form, and a deep pendant fringe around the neck.

Illustrated in *Keramic Art of Japan*, Plate XXI folio, and Plate XIX octavo edition. Height 13 in. (See Plate XXIV.)

241. Sake bottle (*sakadokuri*), of hard faïence, glazed and crackled.

It is ornamented with a pheasant upon a rock, beside which grow *kiku*, *hagi*, and *kikiyo*.

Illustrated in *Keramic Art of Japan*, folio edition, Plate XXII. Height 8½ in.

242. Vessel for holding the water used in rubbing a stick of ink (*midzuike*), of hard gritty faïence, covered with bright varnish which is boldly crackled.

It is decorated upon one side with a plum tree (*oumai*) and a bamboo (*take*) growing on the banks of a stream, and with borders of ornamentation of a Grecian character. Height 5½ in.

243. Perfume burner (*koro*), of fine white pottery, glazed, but not crackled. An example of the undecorated ware of the Satsuma factory.



No. 239.

The bowl of the *koro* is supported upon the figures of three boys who hold it aloft upon their uplifted hands; it has two handles, each of which is formed of a group of leaves, a flower and a bud of the *kiku*; the handle of the cover is formed in a similar manner. Height $6\frac{1}{2}$ in.

244 and 245. Pair of stands for flower pots (*hana-bachidai*).

These are considered by native connoisseurs to be highly interesting examples of Satsuma faïence, not only as types of the ware decorated after the most characteristic method, but also because they are signed by the artist and bear the date of their manufacture.

The faïence is of a cream colour, of rather a hard nature, and not very carefully potted; the upper surfaces and the borders are covered with glaze, minutely crackled, and the general effect of the faïence is of a less finished and less showy character than that of the works of more recent date.

The decoration is of a very simple character, the border of each having upon it conventional flowers and sprays of leaves, executed in quiet-toned red, and green, and gold; and the only ornaments of the stands themselves are indications of clouds, rendered by masses of gold dots, a single cherry flower upon each, one in gold and the other in red and gold, and the signatures of the artists painted in gold.

The marks are shown below :—



(b)




(c)




(a)

(a) I-DE. *Ide*, the name of the artist.

(b) RAN-ZAN. *Ranzan*, the name of the artist.

(c) Painted in black upon the backs of the stands: TEM-PO,

NEN SEI. *Made in the period of Tempō, 1830-1844 A.D.*
Length 6½ in. (See Plate XX.)

246. Stand for a flower pot (*hanabachidai*), of soft faïence, glazed and crackled.

It is decorated in subdued enamel colours and gold with a branch of a plum tree, a raceme of wisteria, a basket of pomegranates, and a flower pot filled with an aquatic grass. *Diameter 4 in.*

247. A cake dish (*kwashibachi*), formed after the fashion of a boat. It is of light drab pottery, covered with a waxy glaze which is boldly crackled.

The ornamentation, somewhat rudely executed, consists of a pheasant and a maple tree (*momiji*). Mr. Hayashi doubts whether this specimen is Satsuma, and thinks it may be either Kyoto or Akahada ware. *Length 6¾ in.*

248. A cake dish (*kwashibachi*), decorated with a bouquet of *botan*, *kiku*, and *susuki*. *Length 6¼ in.*

249. A cake dish (*kwashibachi*), of rather hard white faïence covered with glaze, crackled. It is oval in form and the edges are fluted.

The decoration consists of a peony executed in natural colours and gold. *Length 9¼ in.*

250. A fire bowl (*hibachi*), of the kind known as *chojiburo*.

Of hard faïence, glazed and crackled, and decorated with ornamental borders and sprays of the *botan* executed in bright colours and gold. *Height 10 in.*

251 and 252. Pair of perfume burners (*koro*), of white faïence, covered with slightly crackled glaze.

The bowls rest upon elephants' heads, and the covers are surmounted by the *Kara-shishi*. These specimens are



decorated with masses of *botan* and *kiku* flowers and foliage executed in their natural colours, and gold. *Height 7 in.*

253 and 254. A pair of stands, upon which *sake* cups are placed (*sakazukidai*), in the form of the *kanebukuro*, the purse of money, which is one of the *takara-mono*.

They are of soft faïence, and are ornamented with a number of the *takara-mono*. *Height 2 $\frac{5}{8}$ in.*

255. A perfume burner (*koro*), of hard faïence, with bright glaze, crackled.

The bowl, which has a reticulated skin, is decorated with racemes of wisteria, and rests upon three feet, formed of the masks of the Buddhist god Hanniya; the perforated cover is also ornamented with sprays of wisteria, and surmounted by the figure of the *Kara-shishi*. The decoration is executed in low-toned colours and gold. *Height 16 in.* (See Plate XXII.)

256. Tea bowl (*chawan*), of faïence, not crackled. It is decorated with a spray of *kiku*.

This cup is an interesting example of the appreciation of the Japanese for artistic pottery, for after being broken into several pieces, it has been carefully repaired, and all the signs of fracture are disguised by designs in gold and colours. *Height 3 in.*

257. Portion of a fire-bowl (*hibachi*), of faïence, decorated in colours and gold with *kiku*, *susuki*, and *sasa*. *Height 3 $\frac{1}{2}$ in.*

258. A candlestick (*rosokutate*), of soft white faïence, of a creamy tint, covered with thin waxy glaze, crackled.

The decoration is executed in colours and gold and is divided into three stages: in the lowest division is a pheasant (*kiji*), the *kiku*, *hagi*, and *kikiyo*; the centre band is occupied by a grape vine (*budo*), and above this is a

band of fringe ornamentation and butterflies (*cho*); between each stage and around the cup, in which there is a pricket for the candle, are borders of conventional and floral designs.

The opinions of Japanese connoisseurs differ about this interesting specimen, some thinking that is a piece of true Satsuma of considerable age, whilst others assert that it is a clever imitation by Kozan of Ota. It is impossible for the Collector to decide which is right, but that the ware and decoration alike are very beautiful there can be no doubt. Illustrated in *Keramic Art of Japan*, folio edition, plate XXII. Height 14 in.

259. A bottle used for offering *sake* to the *kami*—the Shinto gods.

This piece resembles the preceding example in faïence, and also somewhat in the tone of colouring, and the same doubts have been expressed as to its being genuine Satsuma ware. The decoration, beautifully executed upon the ivory-like ground, in deep green, red, brown, yellow, blue, and gold, consists of butterflies, bats, clouds, flowers, and the five-clawed dragon, known as the *Amario*, a simple form of the imperial Chinese dragon.

Illustrated in *Keramic Art of Japan*, folio edition, Plate XVII. Height 6 in.*

260. A vessel for holding sauce, in the form of a tailed tortoise (*minogame*), of hard faïence, covered with bright glaze, crackled, and decorated with hexagonal diaper patterns, executed in green, black, and gold. Height 5 in., length $6\frac{1}{2}$ in.

261. Tea bowl (*chawan*) and stand (*dai*), of faïence, with bright glaze, crackled.

* Since the above descriptions were written the Collector has had an opportunity of showing these examples to Mr. Hayashi, who states that No. 258 is very good Satsuma faïence, decorated partly at that factory and partly elsewhere at a later period; No. 259 he considers to be an example of pure white Satsuma with the decoration added subsequently, probably at Tokio.



No. 259.



No. 264.

The decoration consists of sprays of *hagi*, *botan*, *asagao*, and *susuki*, executed in bright colours and gold. *Height* $3\frac{3}{4}$ in.

262. A jar.

It is decorated in a rude fashion with circular and square medallions, containing floral and other compositions; enamel colours, red, purple, and green, are employed, the latter being raised. The decoration of this piece differs altogether from the accepted methods of Satsuma artists, the surface being almost entirely covered, the colours of deeper and coarser tones than those usually employed, and the whole effect lacking the delicacy which characterises their works; it has, however, been identified by a Japanese connoisseur as one of the freaks in which the artists of that factory indulged. *Height* 4 in., *diameter* $4\frac{1}{2}$ in.

263. Vessel for holding the water used in rubbing a stick of ink (*midzuike*).

Of hard faïence covered with bright varnish, crackled. It is decorated with zones of conventional designs executed in green, purple, and red enamel colours, slightly raised, and gold. Illustrated in *Keramic Art of Japan*, folio edition, plate XVII. *Height* $4\frac{1}{2}$ in.

264. Flower vase (*hanaike*), of white faïence covered with crackled glaze.

The decoration consists of a peacock and peahen and a peony upon one side, and a peony upon the reverse side; these subjects are executed in brilliant colours and gold; around the bell-shaped mouth, and at the base, are borders of severe classic design. This example has been included by Japanese connoisseurs in the same category as specimens No. 258 and 259. Illustrated in *Keramic Art of Japan*, folio edition, plate XIX. *Height* $14\frac{1}{2}$ in.

265. Perfume burner (*koro*), of light grey pottery, glazed and crackled.

The body is covered with sprays of chrysanthemums, *lespedeza* and *susuki*, and amongst the foliage are butterflies (*cho*), dragon flies (*tombo*), and wasps (*koshi-boso*); the handles are decorated with the tea flower (*cha-no-hana*), and the handle of the cover is a *Kara-shishi*. Illustrated in *Keramic Art of Japan*, plate XXI, folio, and plate XIX, octavo edition. Height 11 in.

266 and 267. Pair of dishes for fish (*sakanazara*).

They are decorated in low-toned colours, one with a landscape, and the other with a composition of sprays of the *kiku*, *ominameshi*, and *kaya*, the latter a kind of rush much used in Japan for thatching the roofs of houses. Length $8\frac{1}{4}$ in.

268. A water pot (*midzusashi*), of buff faïence covered with an opaque glaze very slightly crackled. The decoration consists of two groups of flowers, executed in quiet-toned colours with gold sparingly introduced. This piece has an appearance of age and has evidently been much used, but it was probably not made long before the country was opened to foreign intercourse in 1858. Height $5\frac{1}{2}$ in., diameter $6\frac{1}{2}$ in.

269 and 270. Pair of flower pots (*hanaike*), of cylindrical form; of hard faïence covered with bright glaze which is boldly cracked.

They are each decorated with bold masses of peony (*botan*), and with a cock and hen; these subjects are executed in brilliant colours and gold with an excellent effect.

These examples, which are of pure Satsuma faïence and are ornamented strictly in the fashion of that factory, are comparatively modern. They were purchased at the Vienna Exhibition of 1873. Height $28\frac{1}{2}$ in.

271 and 272. Flower vases (*hanaike*), with stands (*dai*). They are of soft cream-tinted faïence, with a dull crackled

glaze. Upon one side of each vase is a group of *botan* and *budo*, and upon the other side is the bird *yamagara* amidst the *botan*, *yuri*, *kiku*, and *jakuro*. These examples are also comparatively modern, having been made about 1860, but they are pure Satsuma ware, both as regards the clay and the decoration.

Illustrated in *Keramic Art of Japan*, Plate XXI, folio, and Plate XIX octavo edition. *Height 16 in.*

273 and 274. Pair of dishes for fish (*sakanazara*), of hard white faïence, covered with a bright crackled glaze.

Each piece is decorated in bright colours and gold, with ornamental borders, and with a bouquet; on No. 273 the flowers are *kiku*, *kakitsubata*, and *ominameshi*, and in the foreground is the *kikiyo*; the bouquet upon No. 274 includes the *oumai*, *kiku*, *suisen*, and *sasa*. These pieces are modern ware, made before 1875. Upon each the name of the maker is painted in red.

SHIOZAN, the name of the maker.



Length 7 in.

275. Tea cup (*chawan*), of similar ware to the preceding specimens and of the same date.

The exterior is decorated with *oumai* and *sazankuwa*, and the interior with *kiku*, *ran* (a flower found in the secluded valleys of Japan), and a butterfly.

It is marked with the signature of SHIOZAN, as shown above. *Diameter 4 in.*

276. A dish (*sara*), of hard faïence, glazed and crackled.

Ornamented in gold and colours with *kiku* and *oumai*. Modern ware. *Length 11 in.*

277. A dish (*sara*), of hard faïence, covered with very bright glaze, crackled.

Decorated in bright colours and gold with a court scene—a party of courtiers dancing under a *sakura* tree. Modern ware. *Length* $10\frac{3}{4}$ in.

278. Sake cup (*sakadzuki*), of hard faïence, glazed and crackled.

Ornamented with *susuki*, *kikiyo*, and a *sudzume*. Modern ware. *Height* $1\frac{1}{8}$ in.

279 and 280. Pair of flower vases (*hanaike*), of hard faïence, covered with bright glaze and crackled.

Decorated with *kiku*, *hagi* and *susuki*. Modern ware. *Height* $2\frac{1}{2}$ in.

281. A plate (*sara*), of hard faïence, covered with very bright glaze, crackled.

The decoration consists of three fan-shaped medallions respectively filled with *asagao*, *hagi*, *kikiyo* and *susuki*, which are rendered in weak colours. Modern ware. *Diameter* $9\frac{1}{4}$ in.

282. A small dish (*kozara*), of modern ware. Modelled in the form of a *ho-ho*, with wings and tail outspread; painted in bright colours and gold. *Length* $6\frac{1}{2}$ in.

PAINTED IN TOKIO.

283. A dish (*sara*) of Satsuma faïence, of rather a hard texture, covered with a crackled waxy glaze.

This specimen was decorated in Tokio by *Fuwa Sodo*, as related in the inscription upon the back of the piece,



and it affords an admirable example of the best work of that school of artists. An excellent representation is given in the chromo-lithographic plate, but much of the beauty of the original is lost in the reproduction.

The centre of the dish is occupied by a composition embracing a pair of pheasants (*kiji*), in a garden wherein grow the plum tree (*oumai*), peony (*botan*), iris (*kakitsubata*), chrysanthemum (*kiku*), and the *ran*; the inner border of the dish is decorated with numerous intricate diaper designs, and the outside border of the rim is ornamented with a fringe executed in quieter colours than those employed in the decoration of the interior of the work. Illustrated in *Keramic Art of Japan*, plate XVI, folio, plate XV, octavo edition.

The following inscription is painted in black upon the back of the dish :

FU-WA SO-DO HITSUSU. *Painted by Fuwa Sodo.* The mark at the foot of the inscription is the seal of the painter.

不
破
素
堂
筆
印

Length 15½ in., *breadth* 12½ in. (See Plate XXIII.)

284. A perfume burner (*koro*), of fine white faïence, covered with bright glaze, minutely crackled. The bowl, which is supported upon three legs, has two handles and a perforated cover.

The decoration of the body consists of eight overlapping fan-shaped medallions and around the neck is a border consisting of fourteen compartments, each containing a diaper pattern of a different design; upon the lid is a carefully modelled spray of *kiku* which forms the handle.

The medallions are filled with floral compositions, embracing the following varieties:—Peony (*botan*), tea flower (*cha-no-hana*), lespedeza (*hagi*), *Pyrus spectabilis* (*kaido*), herbaceous peony (*shakuyaku*), lily (*yuri*), plum tree (*oumai*), hyacinth (*suisen*), mountain tea flower (*sazankuwa*), wisteria (*fuji*), and cherry (*sakura*); all these subjects are accurately rendered in their natural tints, in enamel colours, and gold is used very freely with a satisfactory effect, after the best methods of the Tokio school. Height $11\frac{3}{4}$ in., diameter 11 in. (See Plate XX.)

285-287. Flower vases (*hanaike*).

The Collector has not been able to obtain any definite information about these pieces, but the extreme beauty of the decoration, and the variety of subjects illustrated leads him to think that he is right in including them amongst the specimens of Satsuma painted in Tokio.

The faïence is of a hard and gritty nature, very carefully potted, and covered with a bright glaze evenly crackled.

The decoration illustrates one of the most characteristic of Japanese methods, that in which studied irregularity most displays itself. Various shaped medallions, overlapping one another, are filled with animals, birds and flowers, the designs being executed in sedate coloured enamels and gold, and the same treatment is applied in the execution of the elaborate borders and bands around the bases, bells, and necks of the vases.

The decoration of these works is so carefully executed, and illustrates so many of the native thoughts, customs, shrubs, flowers, fruits, &c., that a full description may not be out of place:—

No. 285. Upon one side there are six medallions, containing: (a) a dragon (*tatsu*); (b) a crane (*tsuru*), amidst clouds; (c) a tailed tortoise (*minogame*), and the sacred ball (*hojiu-no-tama*) floating upon waves; (d) a chrysanthemum (*kiku*) and a bird; (e) the lespedeza (*hagi*) and a stag (*shika*); (f) the following fruits and vegetables: pomegrante (*jakuro*),



No. 237.

No. 239.

No. 240.

No. 238.



No. 286

No. 285.

No. 287.

maize (*namba*), turnip (*kabura*), grape (*budo*), and bean flower (*nohana*). Upon the other side there are also six medallions: (a) cranes amidst clouds; (b) *minogame* and waves upon which floats the sacred ball; (c) a dragon; (d) three children playing in a garden of plum trees (*oumai*); (e) a hanging flower basket (*hanakago*), containing peonies (*botan*), cherry flowers (*sakura*), wisteria (*fuji*), hyacinth (*suisen*), and the herbaceous peony (*shakuyaku*); (f) a stream with mandarin ducks (*oshidori*) amidst reeds (*yoshi*), and the mountain tea flower, a kind of camellia (*sazankuwa*).

The medallions upon No. 286 are disposed upon grounds composed of sprays of *kiku*, *hagi*, *kikiyo* (*Platycodon Grandiflorum*), *susuki*, *karukaya* (two descriptions of long grass), and *ominameshi*. The subjects in the medallions are—(a) a flower car (*hanagoruma*), bearing a basket filled with *botan* and *sakura*; (b) this medallion is of a fan shape known as *zigami*, being so called after the paper used in the manufacture of the *ogi* or folding fan: it is occupied by a landscape; (c) a pine tree and crane (*matsu-ni-tsuru*); (d) two flower baskets, one of them upon a stand containing chrysanthemums, roses, pinks, and hyacinths; (e) this medallion contains a hanging bouquet of chrysanthemums, iris (*kakitsubata*), with long pendant of various coloured silk ribbons with which a kitten is playing; the bouquet hangs from behind a sunshade of bamboo (*sudare*); (f) this medallion is occupied with a grape vine and a sparrow.

The medallions upon vase No. 287 are disposed upon grounds of *hagi*, *kiku*, *ominameshi* and *susuki*; the subjects are: (a) a flower car laden with a basket of *botan*, *kiku* and *kikiyo*, with ferns (*warabi*), and clover (*genge*), in the fore-ground; (b) a curtain of silk brocade and a basket of flowers; (c) mandarin ducks upon a rock beside which grows bamboo grass (*sasa*), and the rush *kaya*; (d) peonies and butterflies (*cho*); (e) a landscape of the kind known as *sansui*, embracing mountains and streams by moonlight; (f) a tent of silk brocade with a drum (*taiko*), and a cherry tree.

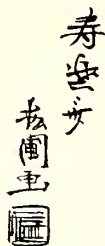
Two of the vases, Nos. 286 and 287 are marked with the impressed stamp :

GIOKU-ZAN. *Giokuzan*, the name of the maker.



The following inscription is painted in red upon No. 286.

JU-RAKU-SAI SHIO-HO YEGAKU. *Painted by Shioho Jurakusai.* The seal is the painter's mark.



Height of No. 285, $25\frac{1}{2}$ in., of Nos. 286 and 287, $23\frac{1}{2}$ in. No. 285 is illustrated in *Keramic Art of Japan*, folio edition, plate XXIII. (See Plate XXIV.)

288 and 289. Pair of perfume burners (*koro*).

These specimens illustrate in a very perfect manner the productions of the Shiba painters. They have an appearance of considerable age but this is artificial, for they have certainly been made and decorated since the opening of the country.

They are of pure Satsuma clay, a light buff faïence of very fine and dense texture, covered with an opaque white glaze, which is slightly crackled ; the decoration, in coloured washes, slightly raised enamel colours, and gold lavishly used, is executed upon the surface thus obtained, with a brilliant effect.

The bodies of the vessels are globular, and are each supported upon three feet formed of the crouching figures of demons, who hold the bowls aloft upon their heads and uplifted hands ; there are ring handles with lion-head masks, and the vessels have covers in which there is an outlet for the escape of the perfume.

The main subject of the decoration is a procession of



No. 292.

No. 288.

No. 293.

religious men, with their attendants and female musicians, through the grounds of a temple which is seen amongst pine trees and rugged crags; the heads of each of these figures is encircled by a golden nimbus, and they are probably the sixteen Rakan. Around the feet and necks of the vessels are ornamental borders, and the covers are decorated with figures of women with the bodies and tails of the *ho-ho*, probably *Tennin*, the angels of the Buddhists. Height $16\frac{1}{2}$ in., diameter $10\frac{3}{4}$ in. (See Plate XXV.)

290. A tea bowl (*chawan*), of Satsuma faïence, ornamented with bands of diaper patterns. Painted in Tokio. Height $3\frac{1}{4}$ in.

291. A flower pot (*uyekibachi*), of grey Satsuma faïence, covered with a thick white glaze, crackled.

The decoration, executed in Tokio, consists of a group of warriors crossing a stream, representing some incident in the history of the country. This subject is executed in gold, and in the washes and raised enamel colours which are so freely used by the Tokio school of painters. Height $6\frac{3}{8}$ in.

292 and 293. Pair of flower vases (*hanaike*), of Satsuma clay, of a semi-porcelain character, covered with a thin bright glaze, crackled. Modern ware.

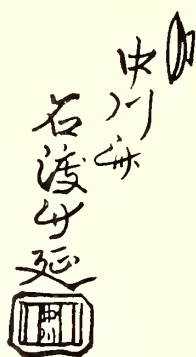
The decoration is altogether of the Tokio school in design, execution, and colouring; there are twelve bands of ornament upon each of the vases, of various designs, executed in very bright green, red, and blue, with gold freely used, and some of the bands are partially jewelled.

Upon the bodies of the vases is depicted the Ballad of Takasago. The characters of this story are represented on clouded gold grounds, the spirit of the pine tree of Takasago in the form of an old woman with a broom in her hand; and the spirit of the pine tree of Sumiyoshi,

in the form of an old man holding a kind of bamboo rake ; there are also pine trees, cranes, and tortoises—all emblems of longevity.

The marks shown below are painted upon the vases :

CHIU - SEN - SAI ISI - WATARI TIKU - YEN.
Isiwatari Tikuyen, the painter ; *Chiusensai*,
 probably the name of the workshop. The
 marks at the beginning and end of the
 inscription are the seals of the painter.



Height 14 in. (See Plate XXV.)



KIKUJIDO.



300-1111

Imp. Dider. et 3^e Paris

No. 294.

INKATA.	BATTARA	BATSUNABASHI.	BUTSUTARA.	NAKASAINA	HANDAKA.	DAKAHARITA.	SOHINDA.	ASHITA.
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NINE OF THE SIXTEEN RAKAN.

PAINTED BY KUZUMI MORIKAGE.

KAGA.

KO KUTANI AND AO KUTANI.

294. A bowl (*hachi*).

This example, which differs in every respect from the later works of the Kutani factories, and was for many years thought to be Chinese, has been identified by the Japanese connoisseurs Mr. Hayashi and Mr. Matsuo as the work of Tamora Gonzayemon, the Hizen potter who, in the period of Kwanei, 1624-1643, originated the manufacture of pottery in the province of Kaga; the decoration is also identified as the work of Kuzumi Morikage, a distinguished member of the Kano school of painters, who went to Kaga in the period of Manji, 1658-1660, and devoted himself to the decoration of the productions of Gonzayemon. It is of semi-porcelain, enamelled in close imitation of grey granite, and decorated upon this ground-work, in the interior with a Chinese landscape and river scene, and upon the exterior with the figures of nine of the Sixteen Rakan, namely, Inkata Sonja, Battara Sonja, Batsunabashi Sonja, Butsutara Sonja, Nakasaina Sonja, Handaka Sonja, Dakaharita Sonja, Sohinda Sonja, and Ashita Sonja; the figures are not drawn in the manner in which it is customary to depict these characters, but are apparently burlesqued, for they are shown engaged in fun and frolic instead of in sedate contemplation. The painting is executed in green, red, blue, purple, and black of

the tints used by Chinese artists of the period of the Ming dynasty; no gold is used.

There is neither the signature of the maker nor of the painter upon this piece, but, as Japanese experts say, "it is signed all over." *Diameter* $9\frac{1}{2}$ in. (See Plate XXVI.)

295. A dish (*sara*), of circular form.

Of fine light grey pottery, or semi-porcelain, carefully potted, and covered with a bright glaze of a cold buff colour which is somewhat boldly cracked.

The decoration, executed over the glaze, consists of a representation of Fusi-yama, seen from *Miyo no matsu-bara*, a place celebrated upon the sea coast for its pine trees. This subject is rendered in silver, gold, and deep red in a bold and effective manner by a few strokes of the brush; the edge of the dish is enamelled with cold deep blue on which leaves and flowers are painted in silver and gold.

This is another authentic example of the painting of Kuzumi Morikage. *Diameter* $6\frac{1}{8}$ in. (See Plate XXVII.)

296. A tea bowl (*chawan*).

The work of Goto Saijiro, the artist who was sent to Hizen by Prince Toshiaki Toshiharu to learn the art of making porcelain.

On his return, in 1660, he discovered suitable clay at Muranoshita, in the neighbourhood of Kutani, and commenced the manufacture of porcelain; at the same place he found the red colouring matter which has since then become so closely associated with Kutani ware.

The specimen under review is of pure porcelain. The interior is decorated with two rude representations of the *ho-ho* upon branches of *botan*; these subjects, in slight relief, are executed in bright gold, silver, and purple enamel colour. The exterior is entirely covered with rich dark mottled red.

This example is extremely interesting as it shows the original application of the mottled red ground, a style which,



No. 295

No. 297.



No. 296.

No. 306

No. 301



No. 298.

No. 299.

No. 302.

after having fallen into disuse for a century, was revived in the early years of the present century, and has become the most characteristic method of the Kutani painters. *Diameter* $5\frac{5}{8}$ in. (See Plate XXVII.)

297. A dish (*sara*), of coarse porcelain.

Decorated with two of the Seven wise men of the bamboo forest. The subject is executed in black, yellow, and purple upon a bright dark green ground, and subsequently glazed.

The drawing is very rude and altogether inferior to the work of Morikage, but it is described by Japanese connoisseurs as being painted in the seventeenth century after his style.

The mark is painted in red: TOMI, meaning *Riches*.



Diameter $5\frac{1}{2}$ in. (See Plate XXVII.)

298. A plate (*sara*), of pottery, covered with thick opaque white glaze slightly crackled.

It is decorated with a duck and shrub very rudely painted in green, yellow, purple, and brown enamel colours. This example is of the same period as the preceding specimen. *Diameter* $7\frac{5}{8}$ in. (See Plate XXVII.)

299 and 300. Bottles used for offering *sake* to the *kami* (*omikitsubo*).

Of double gourd-shape, and octagonal in form. They are of faïence, covered with opaque white glaze, and the subjects with which they are decorated are executed in deep greens and reds, and yellow and purple enamels, laid thickly upon the glaze, as in the preceding specimens. The same subjects are employed in the decoration of the upper and lower bulbs of the bottles; of the eight panels

in each case, two are filled with pine trees; two with bamboos; two with the *fundô*, one of the *takara-mono*; and the remaining two with more or less imperfect representations of the *kiku* crest of the MIKADO, and the *aoi* leaf from which the crest of the Tokugawa family is derived. The use of these two emblems in conjunction, at the period when these objects were decorated, the seventeenth century, is interesting and significant, for it was at this time that the Tokugawa family assumed the dignity of Shogun, and with it the active government of Japan.

Japanese connoisseurs consider that these objects are of quite as early a date as the bowl No. 294.

The character FUKU is painted in black upon a dark green ground, on the bottom of each bottle.

FUKU. *Prosperity, Happiness, or Luck.*



Height 12 in. (See Plate XXVII.)

301. A dish (*sara*), of circular form.

Of hard pottery entirely covered with the ruddy-brown glaze known as persimmon, and decorated with a spray of *oumai* painted in white, black, and greyish-green enamel colours upon the glaze. This specimen has been identified by Mr. Hayashi as Kutani ware, made about the end of the seventeenth century, after the style of Chinese Nankin ware. Diameter $6\frac{1}{2}$ in. (See Plate XXVII.)

302. A dish (*sara*), of porcelain, glazed.

It is decorated, over the glaze, in green, yellow, brown, and black enamel colours, with the subject of *take-ni-tora*, or the tiger seeking safety in a bamboo forest from the pursuit of the elephant.

This example has also been identified by Mr. Hayashi as Kutani, made in the closing years of the seventeenth century.



No. 302.

It is marked in black upon a green panel :

FUKU. *Prosperity, Happiness, or Luck.*



Illustrated in *Keramic Art of Japan*, folio, Plate XXXI.
Diameter $8\frac{1}{2}$ in. (See Plate XXVII.)

303. Waterpot (*midzusashi*), of rough pottery, of rude workmanship.

This also is an example of the earliest works of the Kutani potters, and is rendered additionally interesting by the presence of the mark of the factory. The decoration of the body consists of borders of an archaic character, and around the body the Seven gods of Fortune are shown enjoying themselves in a garden; the cover is also decorated and surmounted by a branch of the *sazankuwa* as a handle. The colours used are those identified with the earliest works of the factory, deep red, and green, purple, and yellow.

The mark is painted in deep blue upon the bottom of the pot.

KU-TANI. *Kutani*, the name of the district in the province of Kaga in which the ware was made.



Height $9\frac{1}{2}$ in., diameter 13 in.

304. Tea bowl (*chawan*), of fine pottery, covered with dark green enamel, and decorated inside and out with horses, waves, and flowers, rendered in green, purple, yellow, and white. Another example of early ware. Height $2\frac{1}{2}$ in., diameter 4 in.

305. A dish (*sara*), of rough semi-faïence.

It is decorated in the centre with a group of Chinese sages examining a *kakemono*, and behind them is a *kobachi* from which the burning perfume issues; around this centre is a broad border occupied by three medallions, containing similar figures, and by curious conventional patterns; the back of the dish is ornamented with several dragons and a border of vigorous design. The whole of the decoration is executed in deep, dull red.

Some difference of opinion has been expressed as to the origin of this piece, but the balance inclines to this classification.

Illustrated in *Keramic Art of Japan*, folio, Plate XXX, and octavo, Plate XXII. *Diameter 17 in.* (See Plate XXXIV.)

306. Small teapot (*kibisho*), of fine white pottery, partially covered with opaque white glaze.

The handle and neck are decorated in purple, green, and black enamels, with leaves and borders of simple design; whilst the body of the pot is surrounded by a belt of the *Kara-kusa* in black, and the pattern filled in with blue enamel of a cold blue tone of very satisfactory character; the lid is ornamented in a similar manner.

A Japanese connoisseur remarks that the refined shape of this piece, and the exquisite character of the decoration, show that it cannot be one of the earliest works of the factory, and he places the date of its production in the earlier years of the eighteenth century.

The following mark is painted upon the lid in black upon a green panel:

FUKU. *Prosperity.*



Illustrated in *Keramic Art of Japan*, folio, Plate XXXI. *Height 3 $\frac{3}{8}$ in.* (See Plate XXVII.)

307. A perfume burner (*koro*), in the shape of a lion



No. 306.



No. 307.

(*shishi*), the head of which, forming the cover, is pierced with holes for the escape of the fumes.

It is of fine buff pottery, covered with opaque white glaze, which is slightly crackled; upon this surface floral sprays, exquisitely drawn, are executed in the purple, green, and blue enamel colours which are employed in the decoration of several of the preceding examples; flat colours, yellow, red, and black, are also used, and gold is freely employed. The beauty of the work, and the similarity of some of the decoration to that of the last piece, places this example in the same period.

The following mark is painted in red:

KUTANI.

Illustrated in *Keramic Art of Japan*, folio, Plate XXXI.
Height $7\frac{3}{4}$ in.

308. A dish (*sara*), of octagonal shape.

Of buff pottery, decorated with griffins, masses of clouds, and flower buds, executed in purple, white, yellow, green, and black enamels.

The character of the decoration is similar to that of the early examples already described, but it is probable that this piece is an imitation of those wares, and this view is confirmed by the fact that the mark it bears is a forgery.

Painted in black:

SEI-KWA NEN SEI. *Made in the period of Seikwa.* A forgery of the Chinese mark of the Tch'ing-hoa period, 1465-1487 A.D.



Diameter $7\frac{3}{8}$ in.

HACHIRO KUTANI WARES.

309. Bowl (*hachi*), of semi-porcelain, decorated with deep red and gold after the manner introduced into the Kutani factories by Goto Saijiro, about 1660.

This piece, and a number of other examples of similar ware which follow, are early examples of the revival of red grounds, which commenced in the opening years of the present century; and it may be mentioned that many of these specimens came from the Paris Exhibition of 1867. In these wares the red largely predominates over the gold, whilst the reverse is the case in more modern productions.

The interior of the bowl is divided into eight compartments running spirally from the centre. Four of these are of deep red, decorated with floral sprays in gold, and the remaining four are filled with small curled ornamentation in red upon white grounds. Placed upon these spaces are three oval medallions filled as follows: (*a*) *kiku*; (*b*) *botan-ni-Kara-shishi*, or the Chinese Lion amongst bushes of peony, a favourite subject of Japanese poets and artists; and (*c*) the *ho-ho*.

The exterior is decorated with four medallions containing the *kiku*, *take*, *botan*, and a group of Chinese figures.

Marked at the bottom in red:

KU-TANI. *Kutani*.

Diameter $6\frac{3}{4}$ in.

310. Bowl (*hachi*), of the same ware and decoration, and ornamented with the same subjects.



BORDER FROM No. 310.



BORDER FROM No. 312.



No. 311.

No. 310.



No. 331

A portion of the exterior of this piece is illustrated in plate XXVIII.

Marked as above.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. *Diameter*, 9 in. (See Plate XXIX.)

311. Bowl (*hachi*), of the same ware and decoration.

The centre of the interior is occupied with two oblong panels containing historical subjects, and around them are medallions, two of diaper patterns, and two containing tigers (*tora*). The exterior is ornamented with medallions disposed upon a ground of minute curled work, and with a border formed of over-lapping leaves, a method very generally employed in this style of ware.

Marked in gold upon a red panel:

KUTANI.

Diameter 9 $\frac{1}{4}$ in. (See Plate XXIX.)



312 and 313. Pair of bowls (*hachi*), of the same ware and style of decoration.

The borders, inside and out, are of a similar character to those in the example last described, and the same deep red, peculiar to this early period, is employed.

The centre of the interior of each bowl is occupied by a circular medallion; in one is Yebis seated upon the fish *tai*, with which he is associated, and surrounded by several of the *takara-mono*; in the other Girogin is shewn with his fan and *makimono*, and beside him are several of the *hoju-no-tama*; the god is evidently enjoying a respite from his usual deep studies, for his *makimono* is closed and a merry lad is amusing himself by climbing up his abnormally developed head.

A portion of the exterior of No. 312 is illustrated in plate XXVIII.

These pieces are marked in gold upon red panels, as

in the preceding example, with the word KUTANI. *Diameter* $6\frac{1}{8}$ and $6\frac{3}{8}$ in., respectively. (See Plate XXX.)

314. Bowl (*hachi*), of similar ware.

The border of the interior is formed of eight compartments filled with various designs, and in the centre are nine overlapping medallions filled with figure subjects, floral designs, dragons, and so forth. On the exterior are oblong medallions containing groups of Chinese philosophers studying *makimono* or writing.

Marked the same as the pieces last described. *Diameter* $8\frac{1}{4}$ in.

315. Bowl (*hachi*), of similar ware.

It is decorated with borders containing medallions filled with landscapes, floral compositions, and figure subjects, and, in the centre of the interior, Yebis is shewn indulging in his favourite pursuit of fishing.

Marked with the word KUTANI in gold upon a red panel. *Diameter* 8 in.

316. Bowl (*hachi*), of similar ware.

Decorated with numerous medallions of irregular shape filled with a variety of subjects, amongst which are the following in the interior of the bowl: (a) a plant of the *botan*; (b) a landscape with the mountain Fusi-yama in the distance, and (c) a tailed tortoise (*minogame*) carrying upon its back a box filled with treasures, and upon the exterior: (a) *Takasago-no-matsu*, referred to in the description of examples Nos. 292 and 293; (b) the mountain tea flower (*sazankuwa*) and a *yamagara*, a small bird; (c) a group of Chinese figures; and (d) an object which may be the *kanebukuro* or money bag.

Marked KUTANI in gold upon a red panel. *Diameter* $6\frac{1}{4}$ in.

317. Bowl (*hachi*), decorated in deep red and gold.



No. 313.

No. 344.

No. 322.

No. 324.

No. 328

No. 343

The interior is covered with a ground of the small curled forms used by the Kutani artists upon early ware, and upon the surface are three deep red circular medallions filled with the *kiku*, *kakitsubata*, and *hiyotandzuru* or *hiyotan* vine, and in the centre the *Kikiyo-no-mon* or *Kikiyo* crest, a form often used for decorating such central spaces.

Marked in gold upon a red panel :

KA-YO, KU-TANI. *Kutani*, *Kayo*, the latter being one of the names by which the province of Kaga is known.



Diameter $9\frac{3}{8}$ in.

318. Waterpot, used to fill the kettle (*midzusashi*), of semi-porcelain, decorated with cold red in various tints, and gold.

It is ornamented with two medallions containing *ho-ho* and several borders of diaper patterns. The execution of these designs is very careful but the general effect is not altogether satisfactory, the reds lacking the depth and softness of those generally used by Kutani artists. This and the succeeding piece have, however, been identified by a Japanese connoisseur as works dating from the early part of the present century.

It is not marked. *Height* $7\frac{1}{4}$ in. (See Plate XXXI.)

319. A cake jar (*kwashitsubo*), of light grey pottery.

Decorated somewhat after the fashion of the preceding example, but the reds employed are of even colder tints. It is hexagonal in form and each face is occupied by a medallion; of these two are filled with diaper patterns, two with dragons, and the others with garden scenes.

Marked in red with the character FUKU. *Height* 6 in. (See Plate XXXI.)

320. Bowl (*hachi*).

In the inside is a border of the *shippo tsunagi no wuchimi*

hana-bishi pattern, and three medallions containing a dragon, a bush of the *kiku*, and a landscape; the exterior is ornamented with the customary leaf border and three other medallions containing a *ho-ho*, a landscape, and an aged Chinese taking tea.

Marked in gold upon a red panel:

KUTANI.



Diameter 7 in.

321. Bowl (*hachi*), of semi-porcelain.

Ornamented in deep red and gold, with several groups of children reading and writing, and with medallions containing the *kiku*, *suisen*, and *tsubaki*.

The mark KUTANI is painted in red upon a white panel.
Diameter 7 $\frac{3}{4}$ in.

322. Bowl (*hachi*), of semi-porcelain, very carefully decorated in deep red and gold with the following subjects.

In the centre, in a large medallion, is Hotei, the patron saint of children, surrounded by some of his young friends, who are, no doubt, waiting for him to distribute the presents which his bag contains, and around this subject is a border with medallions, containing four *Kara-shishi*, and as many landscapes. Around the exterior is a leaf border, and a number of compartments and medallions, in which are *Kara-shishi*, landscapes, maple trees (*momiji*), mushrooms (*mat-sutake*), bats (*koomori*), shells (*kai*), tea bowls (*chawan*), a feather brush (*haboki*), and butterflies (*cho*).

Marked in gold upon a panel of red:

KU-TANI, HAN-YEI. *Hanyei* being the name of the maker.



Diameter 9 $\frac{3}{4}$ in. (See Plate XXX.)



No. 329
No. 318.

No. 336.
No. 341.

No. 325.
No. 326. No. 330. No. 327.

No. 337.
No. 334.

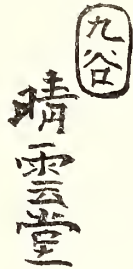
No. 352
No. 319.

323. Bowl (*hachi*), of fine semi-porcelain, decorated in gold upon a mottled red ground, with the following subjects, which are executed with remarkable skill.

In the interior are Girogin, seated upon a stork in flight, a *Kara-shishi*, a tortoise (*kame*), a waterfall, a group of figures under a pine tree, a stack of rice, and sparrows, and the *kiku*, *botan*, and *ominameshi*; on the exterior are panels of diaper patterns, medallions containing Chinese domestic scenes, the *sazankuwa*, and a leaf pattern border.

Marked in red:

KU-TANI, SEI-UN-DO. *Seiundo* being the name of the maker.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIV, octavo, plate XXIII. Diameter 9 in.

324. Bowl (*hachi*), of the same ware.

It is decorated in red and gold, but the colour in this specimen is of a deeper tone than that employed in the last example, and the execution is, if possible, more beautiful.

There are five medallions in the interior, and four outside, all disposed upon a mottled red ground, ornamented with the *Kara-kusa* pattern. In order to give an idea of the variety of subjects which go to make up the decoration of a single bowl of such fine ware as this, they are given in this instance in full detail:

Interior: (a) a *Kara-shishi*; (b) the following flowers, *kikiyo*, *botan*, *hagi*, *ominameshi*, and *susuki*, with sparrows (*sudzume*); (c) Chinese philosophers in a bamboo grove examining a *makimono*; (d) a landscape; (e) Chinese figures writing under a pine tree.

Exterior: (a) a Chinese playing on a *koto*; (b) another

playing the game of *go*; (c) another writing; (d) another painting.

Besides these subjects there are two borders, one zig-zag and the other of the leaf pattern, and other decorative forms which it is difficult to describe.

Marked in gold upon red panels:



KUTANI, SEI. The lower mark, *Sei*, is the mark of the maker, probably a contraction of the name of Seiundo.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIV, octavo, plate XXIII. Diameter $9\frac{1}{4}$ in. (See Plate XXX.)

325. Waterpot, used with ink when writing, (*midzuire*), of fine pottery.

Decorated in deep red and gold, with the *Chikurin no Hichiken*—a favourite subject with the artists who painted Kaga ware. The decoration of this piece is very carefully done, and the red is of that deep and satisfactory tone found only in the earlier wares.

It is marked upon the handle in gold with the character FUKU. Height 5 in. (See Plate XXXI.)

326. A vinegar bottle (*sutsubo*), of fine and rather soft pottery, decorated in red and gold with diaper patterns, and groups of Chinese figures and horses.

Marked in gold with the word KUTANI. Height $4\frac{3}{4}$ in. (See Plate XXXI.)

327. A small teapot (*kibisho*), of similar ware and decoration.

It is ornamented with diaper patterns, and medallions filled with figures and floral subjects, and a landscape.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIII.

Marked in red with the word KUTANI. *Height* $2\frac{1}{8}$ in.
(See Plate XXXI.)

328. Bowl (*hachi*), of fine pottery, decorated in deep red and gold.

The decoration of this piece is most interesting; it consists of the leaf and other borders, of a central medallion in the interior, and of two unrolled *makimono*, one inside and the other outside the bowl. The medallion is occupied with a view of Sekiheki, a beautiful spot in China, which was immortalised by the poet Sotoba, in his song called Sekiheki no Fu, of which there are two parts, known as Zen Sekiheki no Fu, and Go Sekiheki no Fu, meaning the first and subsequent parts. The whole of the former appears on the exterior, and the whole of the latter upon the interior, of the bowl, each of the Chinese characters being painted with most perfect accuracy. These poems describe the beauty and grandeur of the scenery of Sekiheki, and hold a foremost place amongst the classical poetry of China.

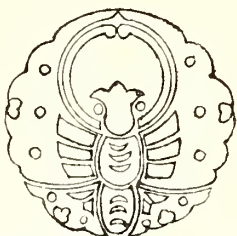
Marked in red with the character KUTANI. *Diameter* $6\frac{1}{2}$ in. (See Plate XXX.)

329. Cake jar (*kwashitsubo*), of fine white pottery.

Decorated with gold and red of a light and beautiful tint upon a delicate transparent glaze, slightly crackled. Around the body there are five bands of diaper patterns, and a central belt which is divided into six compartments in which the following subjects are beautifully executed in red and gold upon white grounds: (a) the *botan*; (b) landscape in the setting sun; (c) the *kikiyo*, *ominameshi* and *susuki*, with birds, probably the *shijiukara*; (d) a landscape; (e) the *kiku*, and (f) a landscape. The cover, which is decorated with *kiku* flowers and leaves, has for a handle a fir cone (*matsukasa*), and is surrounded by a margin of black lacquer, powdered with mother-of-pearl. Upon the inside of the cover the character FUKU is written in gold.

More interesting, however, even than the exquisite colour-

ing and painting of the work, are the associations connected with it, for it has been identified as a piece made by order of the Prince of Kaga, for presentation to Ikeda, the Prince of Bizen. The crest of the latter, a butterfly displayed, appears three times upon the exterior of the jar, whilst the characters KUTANI, in gold upon a red panel, are modestly traced under the interior of the rim.



CREST OF THE PRINCE OF BIZEN.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. Height $7\frac{1}{2}$ in. (See Plate XXXI.)

330. Dish (*sara*), of rather rough white pottery.

Decorated in deep red and gold upon a transparent crackled glaze. The border consists of the *shippo tsunagi no wuchimi hana-bishi* design, and the centre is occupied with a representation of a Chinese philosopher seated beside his writing table.

Marked in red with the characters KUTANI. Diameter $13\frac{1}{4}$ in. (See Plate XXXI.)

331. Bowl (*hachi*), of fine soft white pottery covered with a waxy glaze, upon which the decoration is executed in gold and a red of peculiar beauty, which is laid on in some parts unevenly, giving the surface a mottled appearance.

The interior is covered with a net, in which a number of gold fish (*kingio*) are swimming. The meshes of the net are delineated with remarkable skill, and the execution of this part of the decoration is a marvellous specimen of

manual dexterity. The exterior of the bowl is divided into a number of medallions in which the following subjects are painted with a free hand: a group of Chinese studying beneath two pine trees; a group of *takara-mono*; cranes in flight amongst pine trees, and the *botan*, *kiku* and *nadeshiko*.

The characters KUTANI are painted in gold upon a red panel underneath the bowl. *Diameter* $14\frac{1}{4}$ in. (See Plate XXIX.)

332. Bowl (*hachi*), of similar ware and colouring.

The decoration consists of eight medallions with white grounds, placed upon a red ground which is ornamented with the *Kara-kusa* design in gold. The subjects in the medallions are the *Omi Hakkei* or the Eight Famous Views of Lake Biwa in the province of Omi, which are:

The Setting Sun at Seta.

The Autumn Moon of Mount Ishiy.

The Fine Breeze on the Plain of Awadzu.

Returning Sails of Yabase.

The Evening Chimes of Miidera.

Descending Wild Geese at Katada.

The Night Rain at Karasaki.

The Evening Snow on Mount Hira.

The following mark is written at the bottom of the bowl.

In red: KUTANI.



In gold upon a panel of red: FUKU.



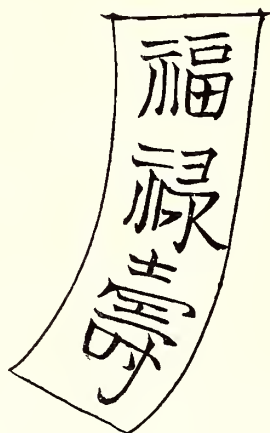
Illustrated in *Keramic Art of Japan*, folio, plate XXXIV, octavo, plate XXIII. *Diameter* $8\frac{3}{4}$ in.

333. Bowl (*hachi*), of similar ware and decoration.

Here also the subjects delineated are painted in red

and gold upon white panels, disposed upon a mottled red ground ornamented with designs in gold.

In the interior, upon three large fan-shaped medallions, parties of aged men are shown engaged in the ceremony of *chanoyu*, surrounded by the objects and utensils necessary in the celebration of that rite. On the exterior are a large number of old and, no doubt, learned men, in groups, examining *makimono*, and discussing their contents, and one of them displays an open one on which the following characters are written :



The characters are FUKU—ROKU—JIU, meaning *Good Fortune*.

The following mark is written in gold upon red panels :

KUTANI.



FUKU.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIII.
Diameter 11 in.

334 and 335. Pair of bottles for offering *sake* to the gods (*omikitsubo*), of similar ware.

They are decorated with various borders of diaper designs, upon a ground of *Kara-kusa* ornament, and with conventional forms and medallions containing landscapes, Chinese domestic scenes, and so forth.

Marked in red with the characters KUTANI. Height $7\frac{3}{4}$ in. (See Plate XXXI.)

336. Another *omikitsubo*, of fine hard pottery, decorated in red and gold, with horizontal bands upon a ground of net work.

Marked in red: KUTANI.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIII. Height $7\frac{1}{2}$ in. (See Plate XXXI.)

337. Another *omikitsubo*, very similar to Nos. 334 and 335 in treatment; the ware, however, is more of a porcelain character.

It is carefully decorated with the leaf border and two panels, one containing a peacock, and the other a group of students; in two subsidiary panels the character FUKU is written in gold, and the same word is written in red on the bottom of the bottle. Height $6\frac{5}{8}$ in. (See Plate XXXI.)

338. A plate (*sara*), of hard pottery, glazed, and decorated in red and gold with a Chinese scene.

Marked in red: KUTANI. Diameter 8 in.

339 and 340. Plates (*sara*), of fine white pottery, glazed. Decorated in brilliant red and gold with fan-shaped medallions containing portraits of the *Rokkassen* or Six Poets.

Marked in red: KUTANI. Diameter 8 in.

341. A bottle for offering *sake* to the gods (*omikitsubo*) of similar ware.

It is decorated with borders, and with two medallions;

one containing a landscape, and the other three aged Chinese engaged in their favourite occupation of studying some rare *makimono*.

Marked KUTANI in red. *Height 7 in.* (See Plate XXXI.)

342. A bowl (*hachi*), of heavy semi-porcelain, decorated in deep red and gold.

In the centre of the interior are the *Shichi fuku jin*, or Seven gods of Fortune, and the sides are divided into medallions, containing *take*, *matsu* and *oumai*; on the outside there are six medallions, containing *kiku*, *botan* and *suisen*.

This piece is not marked. *Diameter 7½ in.*

343. Bowl (*hachi*), of soft white pottery, glazed and decorated with red and gold.

This is an example of the best work of the Tozan family, and in beauty of colouring and execution it is equal to the finest examples of any period of Kaga ware; indeed the freedom and skill of the decoration of the earlier works of this family may well place it in the foremost rank of the ceramic artists of Japan.

The interior of the bowl is occupied with a representation of two *koi* swimming in water amongst the water weed *mo*, which is delineated with great skill, the colour employed rendering itself admirably to the subject. The exterior of the bowl is surrounded by a broad band of the *shippo tsunagi no wuchimi hana-bishi* design, upon which three deep red circular medallions are placed containing *ho-ho*.

The mark is painted in red:

KU-TANI, TO-ZAN SEISU. *Made by Tozan*
in Kutani.



Diameter 8½ in. (See Plate XXX.)

344. Bowl (*hachi*), of similar ware, or, perhaps, of rather harder texture.

Another beautiful example of the work of the Tozan family, and decorated with equal skill to the preceding piece, but with less boldness of design and freedom of execution.

The centre of the interior is occupied by a tomb, before which a man, bareheaded, beneath the rain and amidst the vivid lightning, is kneeling in prayer; the phrase *Nan-zan-jiu*, signifying longevity, is inscribed upon the tombstone. Around this are two borders, one of the *shippo* design, and the other a broad belt of small curled forms, upon which are disposed a number of red medallions, filled with conventional designs in gold. Upon the exterior are three rosettes and three panels, the latter containing Chinese domestic scenes; these subjects are disposed upon a rich deep red ground, ornamented with arabesque designs in gold.

Other works of the Tozan family, both early and recent, are described later on in the Catalogue.

Marked in red:

TOZAN, the name of the maker.



Diameter $8\frac{1}{2}$ in. (See Plate XXX.)

345. Small teapot (*kibisho*), of fine, very light grey pottery.

Ornamented with great delicacy in red and gold. The chief features of the decoration are contained in two white medallions, placed upon a ground of delicate diaper design. The subject in the larger medallion illustrates the incident of the *Chikurin no Hichiken*, and the smaller one some subject of Chinese domestic life.

This is another example of the works of the Tozan family, but it is probably of considerably more recent date than the two preceding specimens.

Painted in red: KU-TANI, IWA-ZO. *Iwazo*, the maker, this being one of the names used by the Tozan family. Height $2\frac{5}{8}$ in.



346. Cup and saucer, of porcelain.

Decorated with conventional borders in dull red and gold, and two medallions, one containing a figure subject, and the other a rose (*shobi*) tree.

A modern example of the work of the Tozan family, but not later than 1875.

NIP-PON, KU-TANI, IWA-ZO. *Iwazo, Kutani, Japan.* The lower character to the left of the inscription is read as zo, being part of the maker's name, and not as TSUKURU, as it generally is when found in this position.

日本
九谷
岩造

Diameter of cup $3\frac{3}{8}$ in., *of saucer* $5\frac{1}{4}$ in.

347. Bowl (*hachi*), of soft white pottery, covered with waxy glaze.

It is decorated with the deep red found in the earlier and finer works, such as No. 331, but both the tone of colour and the execution are altogether inferior in this example, which is the work of Yeiraku, the Kioto potter who went to Kaga in the fifth year of Ansei, 1858.

The interior is ornamented with portraits of the *Sanju Rokkassen*, the Thirty-six celebrated poets of Japan. The portraits are thrown upon a red ground, decorated in gold with the *Kara-kusa* design. The outside is occupied with medallions, in which *ho-ho*, *kiku*, and domestic scenes are drawn with an absence of care unknown in the earlier works of the factory.

The mark is painted in red:

NI OITE YEI-RAKU KU-TANI TSUKURU. *Made by Yeiraku in Kutani.*

永樂
九谷
岩造

Diameter 15 in.

348. A bowl (*hachi*), of semi-porcelain.



No. 349.



No. 350

Decorated in deep red and gold, with a group of figures and conventional designs; the principal border on the exterior is ornamented very much after the *kinrande* method of Yeiraku.

It is marked KUTANI. *Diameter 6 in.*

349. A dish (*sara*), of light reddish-grey pottery of fine texture, covered with opaque white glaze.

The decoration is executed in a brownish-red and gold, and the subject is treated with a breadth and boldness unusual in the painting of Kutani, or, indeed, of Japanese ceramic wares in general.

The interior of the dish is occupied by a four-clawed dragon, surrounded by a band of conventional ornamentation, in which the *botan* is prominent.

The border of the exterior is covered with an exceedingly bold rendering of the *Kara-kusa* ornamental designs.

Painted in red:

KU-TANI SEI ; SO-SEN-TEI
 ICHI-GO YEGAKU. *Made in Ku-*
tani ; painted by Ichigo Sosentei.

九谷製
 相鮮亭一毫画

Diameter 17 in. (See Plate XXXII.)

350. A dish (*sara*), of light grey pottery or stoneware, decorated in dull red and gold, giving an effect unusually sombre for Kaga ware.

The ground of the interior of the dish is covered with the *shippo tsunagi no wuchimi hana-bishi* design upon which three circular medallions are thrown; the principal one is occupied with the historical scene of Narihira Adzuma kudari, or Narihira going down to the East, who lived in ancient times. This extravagant and dissolute courtier was accused of having seduced a princess of the Imperial house, and was banished to the Eastern, then the unknown, part of Japan. He is here shown riding past Fusi-yama accompanied by his attendants. This subject is rendered upon a white ground, covered with most minute stippled work in light red, and the mountain and clouds are outlined in the same way. The smaller medallions are filled with floral subjects, one containing the *sakura*, *kiku*, *botan*, *hagi*, and *suisen*; the other, the *oumai* and *sazankuwa*.

The exterior of the dish is encircled by two dragons, most spiritedly rendered in light and dark red and gold, one of which holds a sacred ball or jewel in one of its claws.

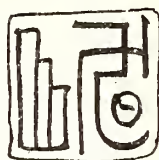
Painted in red:

DAI NIP-PON, KU-TANI TSUKURU. *Made*
in Kutani, Great Japan.

大日本
九谷造

Painted in gold upon a red panel:

KIOKUZAN, the seal of the maker or painter.



Diameter 15½ in. (See Plate XXXII.)

351. A dish (*sara*), of the same ware and decoration as the preceding specimen.

In a large circular medallion four of the Gods of Fortune are shown engaged in a frolic; Yebis, with his fishing-rod, carrying an enormous *tai*; Bisjamon in his knightly armour; Daikoku with his hammer, and Hotei, seated upon his bag with his fan in his hand.

An oblong panel at the side is occupied with a representation of the story of Ono no Tofu; this *kuge*, crossing a bridge, saw a frog in the water trying to jump upon a willow which grew upon the bank of the stream; after many ineffectual efforts the frog at last succeeded, and then Ono no Tofu, seeing the persistence of the frog thus rewarded, recognised the virtue of perseverance.

Painted in red: DAI NIP-PON, KU-TANI
TSUKURU. *Made in Kutani, Great Japan.*

大日本
造

Painted in gold upon a panel of red:
the characters to the right of the seal are
KIO-KU, the remainder of the name KIOKUZAN
being omitted; the characters to the left are
SAI, meaning *Painting in Colours*.

Diameter 14 $\frac{1}{4}$ in.



352. A water pot (*midzusashi*), of fine very light grey pottery, decorated in deep red and gold, with numerous diaper and conventional ornaments, borders of leaf and other patterns, and with two medallions containing Chinese scenes.

The whole of the decoration is executed with great skill and precision, but the general effect, and the colouring also, lacks the beauty and feeling of the earlier works.

Painted in red: KUTANI, KIOKU-ZAN,
TSUKURU. *Made by Kiokuzan, Kutani.*



Illustrated in *Keramic Art of Japan*, folio, plate XXXIII.
Height 7 in.. (See Plate XXXI)

353. A bowl (*hachi*), of soft white pottery, covered with cream-tinted opaque glaze slightly crackled.

The decoration is executed in gold and red, and comprises a number of medallions containing landscapes and figure subjects placed upon a ground of *Kara-kusa* ornament; there are also the conventional designs, curled forms, leaf border, and the other ornamental features identified with the earlier works of this class, but this specimen is evidently a modern work, not more recent, however, than 1875, and although the decoration is faulty in execution it is not debased like the wares since produced for export.



KU-TANI. YU-ZAN. *Yuzan*, the maker, *Kutani*.

友
山

Diameter 8 in.

354. Small teapot (*kibisho*), of light grey pottery.

Decorated with a *riyo*, *ho-ho*, and *tama*, in gold upon a deep red ground ornamented with the *Kara-kusa* form. The decoration is executed in the *kinrande* style introduced into Kaga by Yeiraku.

NIP-PON, KU-TANI, YU-ZAN SEISU. Made by
Yuzan, Kutani, Japan.

友 日
山 本
製 九
谷

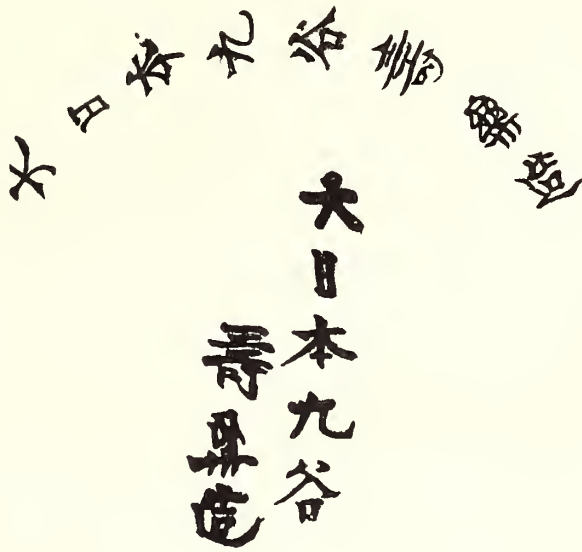
Height 1½ in.

355. Flower vase (*hanaike*), of porcelain.

Decorated with red and gold with a group of cranes,

a pine tree, and a waterfall upon the body, and with bands of floral and diaper designs; the handles are modelled in the form of elephants' heads. The reds used are of crude and rather hard tints, and the gold is burnished and brighter than that found upon older specimens. It is accompanied by a stand decorated in *kinrande* fashion.

Modern work, from the Vienna Exhibition of 1873.



The upper inscription is painted in blue upon the stand: DAI NIP-PON, KU-TANI, JU-RAKU TSUKURU. *Made by Juraku, Kutani, Great Japan.*

The lower inscription is painted, also in blue, upon the vase itself and has precisely the same meaning.

Height 18 in.

356. Teacup (*chawan*), with cover and saucer, of egg-shell porcelain, decorated in deep dull red and gold, with medallions of flowers upon a ground of the *shippo tsunagi no wuchimi hana-bishi* design.

Modern ware, not later than 1875.

Painted in red upon the cup and saucer :

DAI NIP-PON, KU-TANI SEI. *Made in Kutani, Great Japan.*

大日本
九谷
本

Diameter of cup $3\frac{5}{8}$ in. ; of saucer $4\frac{7}{8}$ in.

POLYCHROMATIC KUTANI WARES.

357. Dish (*sara*), of reddish grey pottery, covered with an opaque glaze.

The ground work is of deep solid flat red, decorated with *kiku* leaves and flowers in gold, and numerous diaper patterns in pale red and deep raised blue enamel ; over this are thrown branches of the pine tree, upon which are placed two large crayfish (*iseyebi*) ; the fish are painted in dark brown, thickly laid on, and the pine leaves are in raised green enamel.

The word KUTANI is painted upon the back of the dish in black upon a panel of green enamel, disposed upon one of crackled white, and surrounded by a black border, as shown below.

This specimen has been pronounced by a Japanese connoisseur to be an example of the earliest and best work in polychrome and gold, dating from the early part of this century.



Diameter $17\frac{1}{2}$ in. (See Plate XXXIII.)



No. 357



No. 364



No. 358.



No. 305.

358. Dish (*sara*), of similar ware.

The decoration is executed in gold and a great variety of colours, some of which are flat, but they are chiefly brilliant enamels laid on with great body, so much so as to impart a decided relief to the ornamentation; this is particularly the case with the white, which stands out in high relief.

The subject is a group of *kiku*, *hagi*, and *ominameshi*, with a pair of cocks fighting; the back of the dish is covered with green enamel, and decorated with representations of a bat (*komori*), the loquat (*biwa*), and pumpkin vine (*kabochadzuru*).

This piece bears the KUTANI mark, which is handsomely written in gold, after the same fashion as the mark upon the preceding example.

Illustrated in *Keramic Art of Japan*, folio, plate XXX, and octavo, plate XXII. Diameter 16 in. (See Plate XXXIV.)

359 and 360. Pair of flower vases (*hanaike*), of rather soft white pottery, decorated in flat and slightly raised enamel colours and gold.

The vases are ornamented with numerous borders, conventional designs, and with medallions. The lower part of each is divided into two zones, one of which has a pattern in red, blue, and green, of a severe classic style, and the other a zig-zag border of a Gothic treatment; above these, the main body of the vases is grounded with masses of the *shippo tsunagi no wuchimi hana-bishi* design upon gold scroll-work; at the starting lines of the necks of each are eight cusped compartments filled with diaper patterns, and the necks and bells are enriched with *botan* flowers, leaves, and gold scroll-work, and with pendant fringe borders.

On each vase there are four medallions, two minor ones, upon either side, filled with conventional clouds and fish-scale diapers, and two principal ones upon the faces. The latter are filled with the following compositions:

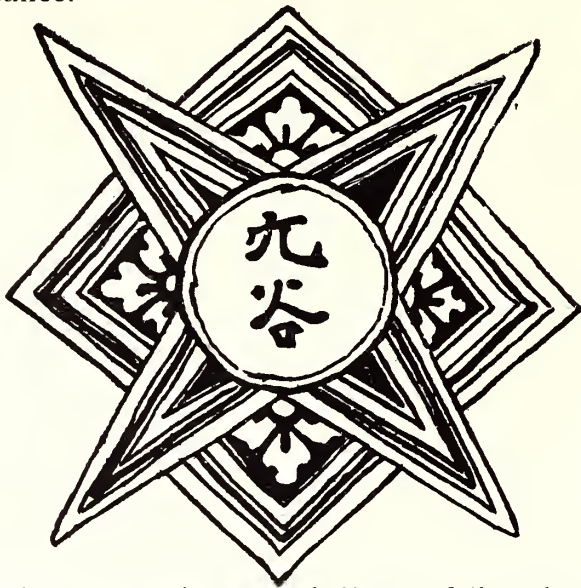
On vase No. 359:

(a) A representation of a number of children playing at the game of *Shishimai*, or Lion-dance; this game is derived from the theatrical performance of *kagura*, which is acted before Shinto temples in propitiation of the *kami* or deities of that religion. *Shishimai*, sometimes called *Daikagura*, is also acted by beggars who roam from house to house, as mummers were wont to do in England at Christmas time; (b) a peacock (*kujaku*) and peahen, with a peony (*botan*).

On vase No. 360:

(a) A group of children playing by a flower basket (*hanakago*), filled with *botan* and *kakitsubata*; (b) a peacock, peahen, and *botan*.

The word KUTANI is painted upon the bottom of each vase in red; the ornamental work which surrounds the mark is executed in green and black, but it has no practical significance.



Illustrated in *Keramic Art of Japan*, folio, plate XXVI; octavo, XX. Height 20 in. (See Plate XXXV.)

361. A vessel used for rinsing *sake* cups (*haisen*).

Of faïence, decorated in a very similar manner to



Imp. Firmin Didot & Co. Paris

Del. et Sculp.

No. 359.

PLATE XXXV.



No. 361.

example No. 302, but of more recent date; it is, indeed, an imitation of Ao Kutani made during the present century.

It is ornamented with a *Kara-shishi*, surrounded by a border of *botan* flowers.

The following mark is painted in black:



KUTANI.

Illustrated in *Keramic Art of Japan*, folio, plate XXXI.
Height $6\frac{3}{8}$ in., diameter $7\frac{1}{4}$ in.

362. A covered bowl (*futamono*).

This specimen is a most interesting work, illustrating as it does in itself what we venture to consider the highest development of both the Hachiro and the polychromatic styles of decoration. It is the work of a member of the Tozan family.

The exteriors of the bowl and cover are painted in red, the deep solid colour associated with the finest efforts of the Kutani artists, and ornamented with the *Kara-kusa* design in gold; upon this surface twenty-one circular medallions are thrown, in each of which the *kiku*, *botan*, and many other flowers are painted in red and gold upon grounds of extremely minute dotted work in red. At the foot of the bowl is the leaf border beautifully executed in shaded reds and gold.

The interiors of the dish and cover are decorated in polychromatic colours and gold, with a representation of an incident in the life of Sasaki Sahuro. This warrior of ancient times, it is related, being once closely pursued by his enemies, came to a river which he could not cross; having enlisted the assistance of a fisherman, who guided him to a spot where it might be safely forded, he is said to have slain him before crossing the stream, so that he might not afford the same information to his pursuers. This scene, the swollen river, the warrior in complete

armour, which bears the crest of the princely house of Sasaki, and the unfortunate fisherman, with his flaming torch and fishing baskets, on his knees praying for mercy, is painted in brilliant flat and enamel colours, and gold, with all the care and skill that the artists of the Tosa school of painting would have devoted to the warlike scenes which they loved to delineate.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII.

The mark is painted in red:

KU-TANI, TO-ZAN. *Tozan*, the maker,
Kutani.



Diameter 9 $\frac{3}{4}$ in. (See Plate XXXVI.)

363. A covered bowl (*futamono*), of light grey pottery, covered with white glaze, crackled.

This is another specimen of the combination of the red and gold with the polychromatic style of decoration.

The exteriors are ornamented with eleven circular medallions, filled with exquisite studies in miniature of boys, birds, foliage, floral devices, and the like, irregularly disposed upon a red ground, ornamented with the *Karakusa* design in gold.

The decorative subjects employed in the interiors illustrate two of the twenty-four Examples of Filial duty which, with many other instances of the observance of the Confucian precept of the obedience and love of children for their parents, have been recorded for the edification of the youth of China and Japan.

That in the bowl shows Oshio, the affectionate son of an aged mother, who, in the depth of winter, longed for some fresh fish. Oshio being too poor to purchase this luxury, so expensive at that season of the year, went out to endeavour to catch the fish in the neighbouring stream, but, owing to its being frozen over, was unsuccessful; at



No. 363.

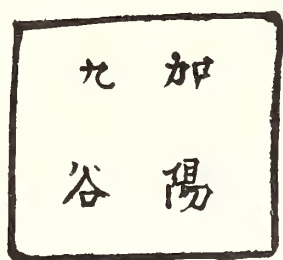
No. 362.

last, in despair, stripping off his clothes and hanging them upon a pine tree, he threw himself upon the ice, in which the heat of his body thawed a hole through which, to his great delight and surprise, two fine *koi* jumped, and he was thus enabled to gratify his mother's wish.

On the cover, the dutiful Tofujin is shown suckling an aged woman, whilst her own babe is crying for the milk of which it is thus deprived. The old woman, Tofujin's mother-in-law, having lost her teeth, could eat nothing, and had to rely for everything upon her daughter's kindness; Tofujin would feed her from her bosom, would comb her hair every morning, and in the evening shampoo her back. At last, when the old lady was on the point of death, she summoned all her relatives to her side, and, after speaking of the devotion with which her daughter-in-law had cared for her for so many years, told them that if they would profit by her praiseworthy example they might be sure that a happy and prosperous future would be their reward.

The following mark is painted in gold upon a panel of red :

KA-YO. KU-TANI. *Kutani. Kayo*, the latter being one of the names by which the province of Kaga is known.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. Diameter $10\frac{1}{4}$ in. (See Plate XXXVI.)

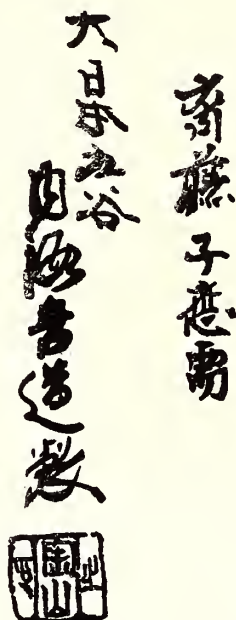
364. Dish (*sara*), of fine white pottery, covered with bright glaze, and painted with reds of various tints, green, brown, black, and gold, the latter being used with considerable freedom.

The principal feature in the decoration is a Chinese

philosopher, attired in robes of great magnificence. He is seated by his writing table in a veranda, beside a waterfall, near which grows a *shoro* tree, and is attended by a student, who holds an open book. This subject is executed upon a white ground, most delicately shaded with minute dot work in red. The remaining portion of the surface is covered with masses of *Kara-kusa* and *shippo tsunagi no wuchimi hanabishi* designs, and a broad border of the latter encircles the outer rim of the dish. The various subjects are executed with all the breadth and care which characterises the best works of the Tozan family.

Painted in red upon the back:

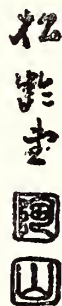
The three upper characters to the right are SAI-TO SI, *Mr. Saito*; the two lower are MOTOME NI OZITE, *For demand*; those in the centre of the inscription are DAI NIPPON, KU-TANI; the four upper characters to the left are WUCHI-MI IWA-ZO, one of Tozan's names; and the lower one is SEISU. The whole reads: *Made by Wuchimi Iwazo, Kutani, Great Japan, by order of Mr. Saito.* The square mark is the seal of TOZAN, the centre mark being his name, and the side characters, No IN, *the Seal of.*



The following mark is painted upon the face of the dish, the written characters in black, and the seals in gold upon red grounds.

SHIO-REI-DO. *Shioreido*, the professional name of TOZAN. The characters in the seals are TOZAN.

Diameter 19½ in. (See Plate XXXIII.)





No. 365.



THE UNDER SIDE OF No. 365.

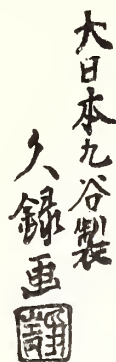
365. Dish (*sara*), of fine soft white pottery, covered with a crackled glaze.

The decoration of this specimen is most carefully executed in reds of various tints, greens, browns, black, purple, and gold. A square medallion in the centre shows the *Shin Rokkassen*, or Six Poets, attired in flowing robes of great splendour; a red border surrounding the medallion, is ornamented in gold with spiral and *Kara-kusa* designs, and upon this ground four medallions, containing landscapes representing famous places, among them being *Tatsutagawa no momiji*, a spot celebrated for its beautiful maple trees, and *Tanbagawa*, where there are rapids which venturesome mariners sometimes are rash enough to shoot upon a frail bamboo raft.

The border of the under-side of the dish is of beautiful work; a narrow band of the leaf design, and a broader one of clouded red upon which fifteen circular medallions are disposed; each of these is filled with compositions executed in a paler tint of red upon grounds of minute spotted work; among the subjects illustrated are the following: the pine tree (*matsu*); the plum tree (*oumai*); the *Adonis sibirica* (*fukujuso*); the *man-nentake*; a mushroom (*reishi*); the chrysanthemum (*kiku*); the hare (*usagi*); the iris (*kakitsubata*); the peony (*botan*); the hyacinth (*suisen*); the crane (*tsuru*); the tailed tortoise (*minogame*); and the Chinese lion (*kara-shishi*). These varied subjects are executed with a careful precision and loving feeling which is most enchanting.

The following mark is written in red:

DAI NIP-PON, KU-TANI SEI, KIU-ROKU
YEGAKU. *Made in Kutani, Great Japan.*
Painted by Kiuroku. The seal, which reads
SEI, is the mark of *Kiuroku*.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. Diameter $14\frac{7}{8}$ in. (See Plate XXXVII.)

366. Dish (*sara*), of hard white pottery, glazed.

A carefully executed example of another development of the Kutani style of decoration, various shades of brown being used in combination with the customary red and gold.

The centre of the dish is occupied with a view of *Sakura-no-Miya*, a picturesque place in Osaka. Around this is a border containing four oblong medallions, divided by circular ones, in each of which is a *ho-ho*; the former contain the *oumai* and *suisen*, the *kiku* and *sakura*, the *take* and *botan*, and other flowers and trees. The exterior has a border of *Kara-kusa* design in white, with gold outline, upon a red ground.

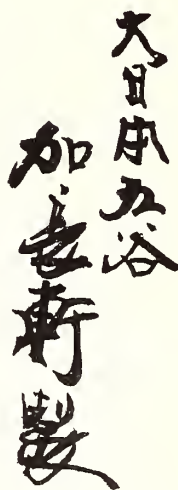
The following mark is painted in gold upon the face of the dish:

NANI-WA NO SAKURA MIYA. *Sakura-no-Miya* is a place in Osaka; Naniwa is another name for Osaka.



Painted in red upon the back:

DAI NIP-PON, KU-TANI, KA-CHO-KEN
SEISU. Made by *Kachoken*, Kutani, Great
Japan.



Diameter 14 in.

367. Hanging flower vase (*ikebanasashi*), of fine hard white pottery, with crackled glaze.

It is decorated with a vigorous representation of a dragon, executed in red and gold, amidst clouds of black and gold.

The mark KUTANI is written on the bottom in red.
Height $7\frac{3}{8}$ in.

368. Flower vase (*hanaike*), of light grey pottery, glazed.

It is decorated in ruddy brown and gold, with the ornamental form of *nami-ni-chidori*—sea-gulls and waves.

The mark is impressed, a very unusual manner of marking this ware:

KUTANI—impressed.



Height $10\frac{1}{8}$ in.

369. Sake bottle (*kandokkuri*), of the kind used for warming the wine by immersion in hot water in the upper part of a *chaburo* or *hibachi*.

The bottle, which is of light grey pottery glazed, is completely covered with the *shippo* form of ornament, executed in ruddy brown and gold.

Marked in red with the word KUTANI. Height $6\frac{3}{4}$ in.

370. Small teapot (*kibisho*), of soft white pottery, partially glazed, and decorated with red and gold borders, and a group of boys playing under a pine tree on the body, and with the convolvulus (*asagao*) upon the cover; these subjects are executed in deep green and blue enamels, and other colours, upon white grounds.

KUTANI, painted in gold.

Height $2\frac{3}{4}$ in.



371. Cake jar (*kwashitsubo*), of soft pure white pottery,

very similar to Satsuma faïence, covered with opaque white glaze.

It is ornamented with a representation of a New Year's scene—children playing battledore and shuttlecock, a beggar-man with a monkey, which he leads from house to house at this season soliciting alms, and the *Kadomatsu*, or the Gate Pine which is erected before one's house at New Year's time; a similar custom, perhaps, to the use of the Christmas tree in Europe. This subject is rendered in very bright red, green, blue, purple, and yellow enamel colours and gold, upon the white glaze.

Marked KUTANI, in black upon a green panel. *Height 8 in.*

372. Flower vase (*hanaike*), of rather rough light brown pottery, glazed.

It is fashioned like a section of bamboo, and is decorated with two *koi* swimming in a stream, upon which float branches of *matsu*. There are also borders and masses of diaper patterns. These subjects are executed in black and brown washes, and brilliant green and blue enamels and gold.

The mark is written in black:

KU-TANI TSUKURU. *Made in Kutani.*

Height 14 $\frac{3}{4}$ in.

373. A flower tub (*hanaoke*).

A circular vessel, fashioned after the shape of the tub in which horses are washed (*badarai*), used for the arrangement of flowers in the "natural style," when it is partially filled with water, with a heap of pebbles thrown upon one

side and heaped so as to form a rocky shore, from which may spring dwarf shrubs, plants, and so forth.

It is of brown stoneware unglazed on the outside, and undecorated except with three fan-shaped medallions, each containing a landscape; the interior is glazed and ornamented with a border of *Kara-kusa* design in blue, and in the centre with large masses of *botan* executed in raised enamels, chiefly blue, green, purple, and brown, with gold sparingly used.

The mark is painted in black upon a panel of green:

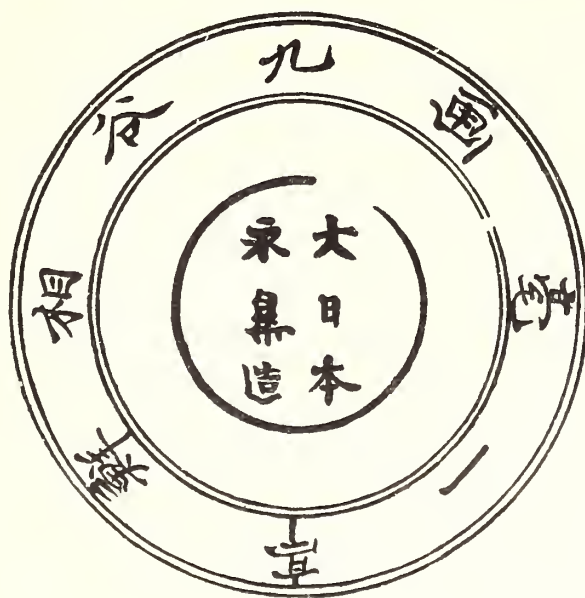
KU-TANI, SHIO-ZO, *Shiozo* being the maker.



Diameter $15\frac{3}{4}$ in.

374. Bowl (*hachi*) of semi-porcelain, glazed, and decorated in red, cold blue, ruddy brown, and gold, with a *kirin* inside, and groups of horses outside.

The central mark in the figure below is painted in blue under the bowl, and the outer inscriptions in gold around it.



The mark in the centre reads: DAI NIP-PON YEI-RAKU TSUKURU. *Made by Yeiraku, Great Japan.* The inscription in the circle is KU-TANI, SO-SEN-TEI ICHI-GO YEGAKU. *Painted by Ichigo Sosentei, Kutani.*

Diameter 6 in.

375. Bowl (*hachi*), of the same ware, and decorated with similar subjects and colours. Another example of Yeiraku's work.

The mark is painted in blue:

KU-TANI SEI. *Made in Kutani.*



Diameter 6 in.

376. Water kettle (*dobin*), of fine white pottery, glazed. It is decorated with two medallions upon a ground of red and gold. In the medallions are court and historic scenes, executed with great minuteness in polychrome; the colours used are garish, especially a pale bright green not found upon any of the earlier works, but which is very freely used upon wares made about 1874 and subsequently. This piece also shows a marked decadence from the earlier works in polychrome and gold, lacking the breadth of treatment which characterise many of the examples previously described.

The mark is painted in gold underneath the spout:

DAI NIP-PON, KA-SHU, KU-TANI, KI-SAKI TSUKURU. *Made by Kisaki, 大日本九州市加 造* Kutani, Kashu, Great Japan.

Height 5½ in.

377. Small teapot (*kibisho*), of similar ware, decorated with nine white medallions upon a ground of red and gold, in each of which are subjects executed in brown, red, and gold; amongst the subjects are the *kiku* and *kikiyo*, the *jakuro* and *yamagara*, the *oumai*, *take*, and *kiku*, and the fisher-boy, *Urashima*, the Rip van Winkle of Japan, who is seen riding upon the back of a fish returning from his sojourn with the sea-god's daughter in the Evergreen Land. The story is told in the Notes.

Two marks are painted in red, the word KUTANI upon the handle, and the following upon the spout:

YUZAN, the name of the maker.



KUTANI.

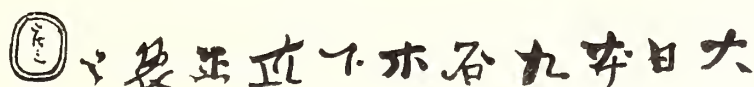


Height $2\frac{1}{2}$ in.

378. A cake dish (*kwashibachi*), of very fine pottery, glazed, and decorated in an elaborate, busy manner in red and gold, and a great variety of bright colours, including the pale green referred to in the description of example No. 376, which are used upon comparatively modern work such as this.

The principal subject of the decoration is a medallion containing a *sakura* tree, under which are shown the *botan*, *hagi*, *kiku*, and *omoto* (the ground pine or lycopodium); around the stand of the dish is a group of lads flying a kite, on which the characters FUKU and JIU are written in gold.

The following mark is written, the seal in gold upon red, and the inscription in blue:



DAI NIP-PON, KU-TANI KI-NO-SHITA NAO-MASA KORE O

SEI-SU. *Kinoshita Naomasa, Kutani, Great Japan, makes this.* The seal is that of SHIOZO, which is the maker's second name.

This specimen was obtained at the Vienna Exhibition of 1873. *Height 6 in., diameter 8½ in.*

379. Flower vase (*hanaike*), of the same ware and style of decoration as the preceding example. On either side are medallions, upon a red and gold ground, in one of which is shown a poetess seated by her writing table, and in the other are two warriors engaged in combat.

The mark is painted in black:

DAI NIP-PON, KA-SHU, KU-TANI, KI-SAKI
MAN-KI TSUKURU. *Made by Kisaki Manki, Kutani, Kashu, Great Japan.* Kashu is another name for Kaga.

大日本
陸奥
九谷
焼物
製造
所
印

This example was purchased at the London Exhibition of 1874. *Height 15 in.*

380. A teacup (*chawan*), of fine white pottery, glazed.

This piece is comparatively modern, probably not more than twenty years old, but the decoration is executed with remarkable skill and taste, and the colouring is very good.

The exterior of the cup is grounded with gold designs upon red, and disposed upon this are two medallions, one containing a birdcage, a bush of *kiku*, and an *uchiwa*, a fan which does not fold; in the other is a Chinese house and garden. These subjects are executed in red, gold, brown, and black; in the interior are stanzas of poetry most carefully written in minute characters.

The mark is executed with equal care, being written



No. 380.

in gold upon panels of red, placed upon a circular medallion of gold.

KU-TANI, SEI-KAN TSUKURU. *Made by Seikan, Kutani.*

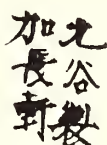


Illustrated in *Keramic Art of Japan*, folio, plate XXXI. Height 3 in., diameter $2\frac{5}{8}$ in.

381. A teacup (*chawan*), of soft white pottery covered with thin glaze and decorated in red, brown, and gold with the following subjects: *ho-ho* and *kiri*; *oumai*, *tsuru*, and *matsu*; *take* and *sudzume*; and wild geese (*gan*) and the reed *ashi*.

The mark is painted in red:

KU-TANI SEI. KA-CHO-KEN. *Kutani manufacture. Kachoken*, the professional name of the maker.

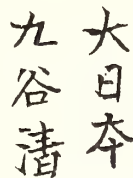


Height $2\frac{3}{4}$ in.

382. Bowl (*hachi*), of white pottery, glazed and decorated in various colours, red, black, and green the most prominent, and gold, with a representation of an autumnal scene—wild geese flying across a crescent moon (*mikadzuki*), with bushes of *kiku* and *susuki*.

The mark is painted in red:

DAI NIP-PON, KU-TANI SEI. *Made in Kutani, Great Japan.*



Diameter 7 in.

383. Bowl (*hachi*), of similar ware, decorated in the same bright colours, with gold sparingly introduced, with,

in the interior, a pair of bantams (*chabo*) under a *sakura* tree, and on the exterior with convolvulus (*asagao*).

The mark is painted in red:

KU-TANI TSUKURU. *Made in Kutani.*



Diameter $7\frac{1}{8}$ in.

384. Bowl (*hachi*), of similar ware and decoration. The interior is ornamented with a landscape and various autumn flowers.

Marked, in red, KUTANI. *Diameter* $8\frac{1}{8}$ in.

385. Bowl (*hachi*).

Of light grey pottery, glazed, and decorated in polychrome and gold, the pale green referred to in the description of examples Nos. 376, 378 and 379, being largely employed, and the reds also being of a garish character.

In these respects, and also in the execution of much of the decoration, this specimen, which indeed is of recent date, although not later than 1874, is of no particular interest to the connoisseur; but from another point of view it is not only interesting but valuable, for the subjects in the medallions with which it is ornamented illustrate some of the festivals and many of the flowers, shrubs, grasses, &c., of Japan.

The medallions are seventeen in number, five large in the interior, and twelve smaller ones upon the exterior, the whole of them being disposed upon a ground of the *Karakusa* design.

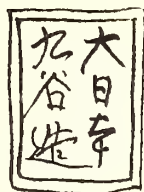
The former illustrate the *Gosetsukku*, or Five Festivals, which, under the old condition of society in Japan, were universally celebrated, but are now less generally observed. They are known as:—(a) The *Kadomatsu*, or Gate Pine

Festival, which was held on New Year's day; (b) the *Hinamatsuri*, or Festival of Girls; (c) the *Tangonosetsu*, or Festival of Boys; (d) the *Tanabatanosetsu*, or Festival of the Lady Weaver; and (e) the *Choionosetsu*, or Festival of Happiness. The various attributes of these festivals, and the flowers, objects, and customs associated with them, are referred to in the Notes, not only as regards their illustration in the decoration of this example, but also as otherwise observed by the various ranks of society.

The twelve medallions on the exterior of the bowl are filled with the following subjects:—(a) the *oumai*; (b) the *sakura*; (c) the *fuji*; (d) the *gumi*, a small red berry, a species of dogwood, or the *oumaimodoki*, a kind of plum tree—it is not clear which; (e) the *kakitsubata*; (f) the *sekichiku*; (g) the *ominameshi*; (h) the *hagi* and *gan* (wild goose); (i) the *susuki*; (j) the *kiku*, *tsuru*, and *hinode* (the rising sun); (k) a *yama* (mountain), *tsuki* (moon), *chidori* (snipes), and *take* (bamboo); and (l) a *take-ni-uki* (a bamboo laden with snow).

The following mark is written in black upon green :

DAI NIP-PON, KU-TANI TSUKURU. Made
in Kutani, Great Japan.



Diameter $11\frac{3}{4}$ in.

386. Teacup (*chawan*), of semi-porcelain, glazed and decorated with a group of *rakan*, executed in weak polychromatic colours and gold. A comparatively modern piece, and interesting only on account of the mark, KUTANI, being impressed, instead of written as is customary. Diameter $2\frac{1}{2}$ in.

387. A dish (*sara*), of light grey pottery, covered with white and green glazes.

The centre is ornamented in colours and gold, with three over-lapping medallions, in one of which *Girogin* is

shown watching two children playing *go*, and apparently as much interested in the game as they are; in the second is a landscape; and the third is filled with a floral composition embracing the *botan*, *oumai*, *sakura*, *susuki*, *hagi*, and a *matsu*. The outside border is covered with leaves and fruit of the loquat (*biwa*), roughly painted in natural colours upon a green ground, as is often the case in the more recent examples of polychromatic ware.

The following mark is painted in black:

KU-TANI SHIO-ZO. Shiozo being the maker.



Diameter 12 $\frac{1}{4}$ in.

388. A dish (*sara*), of similar ware.

Decorated in colours, greens and dark reds predominating, and gold, with a scene in which women are carrying water from the sea in order to make salt.

It is marked the same as the last specimen, KUTANI, SHIOZO, and, like that, has probably been made since 1872.

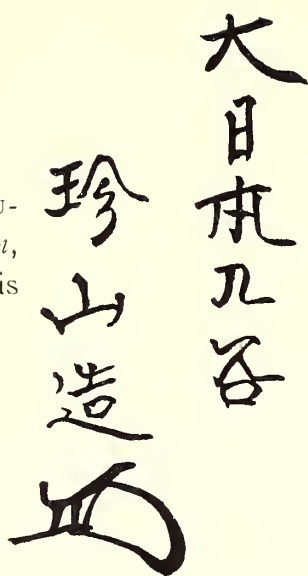
Diameter 13 in.

389. Dish (*sara*), of white pottery covered with a cream coloured glaze.

It is painted in black, gold, silver, brown and red, with a tea gathering scene (*chatsumi*)—a plantation on the banks of a river, with groups of women gathering the leaves of the plant. The border outside the dish is in silver upon black.

The landscape and figures are fairly well drawn, but the accessories, in the form of borders and ornamental designs, and the introduction of black and silver, show an entire absence of the fine feeling which was the characteristic of the Kutani artist even as late as twenty years ago. This piece was made about 1879.

Painted in black: DAI NIP-PON, KUTANI, TIN-ZAN TSUKURU. *Made by Tinzan, Kutani, Great Japan.* The lower mark is Tinzan's monogram.



Diameter 13½ in.

390. Cup with saucer (*saratsukijawan*), of white pottery, glazed and painted in polychrome and gold with an autumnal scene—a wild goose upon a moor by moonlight, with *suzuki* and *kiku*. About 1872.

Marked KUTANI TSUKURU. *Made in Kutani.*

Height of cup 2¼ in., diameter of saucer 4½ in.

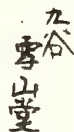
391. Tea cup (*chawan*), of white pottery, glazed.

An example of the work produced about 1875, and subsequently, for export. It has borders of red and gold, and the body of the cup is surrounded by numerous figures of aged men engaged in conversation and the inspection of open *makimono*. These figures, attired in robes of red, gold, white and black, are, no doubt, intended for *rakan*, and although figures of a similar character are found upon early examples of Kaga ware, they were never shown upon gold grounds as in these modern works, nor were they shown in such numbers (there are twenty-two upon this small cup) as are here present.

The mark is painted in red:

KU-TANI, SETSU-ZAN-DO. *Setsuzando* being the name of the maker.

Height 2 in.



392. Tea cup (*chawan*), of similar ware, date and decoration. The subject, however, is different, the belt of figures apparently illustrating scenes in a Buddhist festival.

Marked in red:

KU-TANI, SEI-KAN. *Seikan* being the maker's name.

Height 2 in.

393. Tea cup (*chawan*), of similar ware and date.

The decoration, chiefly in red and gold, with brown sparingly introduced, consists of medallions filled with a domestic scene, a floral composition and a landscape, and is executed with great care and a satisfactory effect.

Marked in red:

KU-TANI, YU-ZAN, the latter being the maker's name.

Height 2½ in.

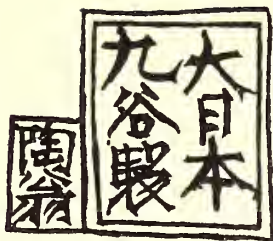
394. Cup with saucer (*saratsukijawan*) of soft pottery, glazed, and decorated in bright red, gold, and black with groups of *rakan*, imperfectly drawn diaper and other patterns and floral compositions. In material, colouring, drawing, and subject these pieces fairly represent the ware made in immense quantities for export about 1883.

Marked in red KUTANI.

Height of cup 2⅜ in., diameter of saucer 5½ in.

395. Dish (*sara*), of light grey pottery, glazed, and decorated in gold and enamel colours with birds, flowers, and badly drawn diaper patterns. An excellent specimen of the poorest modern work produced at the Kutani factories for export.

Painted in black upon a yellow ground. DAI NIP-PON, KU-TANI SEI. *Made in Kutani, Great Japan.* The characters to the left are To-o, meaning *Tozan*, the *o* being used in place of *zan*, because the member of the family who made the specimen was an old man—*The old man Tozan.*



396. A dish (*sara*), of pottery, decorated with rude floral designs, executed in purple, green, blue and black enamels, upon yellow and green grounds. A modern imitation of Ao Kutani ware, decorated in the colours named. It was made about 1882, and illustrates a class of ware now being made in large quantities for export.

The mark FUKU is painted in black.
Diameter 8 $\frac{3}{8}$ in.



OHI WARE.

397. A vessel for holding perfume (*kogo*).

A small covered vessel modelled in the form of a *fukura sudzume*, or happy sparrow, sitting upon a nest; of rather rough pottery completely covered with a warm brown glaze.

This rude work affords a fair example of the ware made at the factory of Ohimachi for the use of *chajin*. Nineteenth century.

The following mark is impressed upon it.

OHI, the name of the ware.

Diameter 2 $\frac{3}{8}$ in.



YAMASHIRO

(KIOTO).

RAKU WARE, BY THE CHOJIRO FAMILY.

398. Tea bowl (*chawan*), of cylindrical form, made by Doniu, otherwise Kichibei or Nonko, who died 1657 A.D.

Of rough dark brown pottery, very rudely manipulated, and covered with an iridescent glaze of a brown and brownish-black colour, which is laid on over both the interior and exterior, that upon the latter being of considerable thickness and very unevenly applied, some parts of the foundation being left exposed.

The *raku* seal is stamped upon the foot of the bowl, as shown below:



RAKU. *Enjoyment.*

Height 3 in., diameter $4\frac{1}{4}$ in. (See Plate I.)

399. Tea bowl (*chawan*), of cylindrical form, made by Ichiniu (son of Doniu), otherwise called Sahei, and subsequently known as Kichizayemon, who died 1696 A.D.



No. 402.
No. 399.

No. 403.
No. 400.

No. 404.
No. 401.

Of pottery more carefully modelled than the preceding example, and covered with a very dark brown glaze speckled with lighter brown and slightly iridescent, evenly applied.

This piece does not bear the Raku seal, but the curled form frequently used by Corean potters is rudely scored upon the foot of the bowl. *Height*, $2\frac{7}{8}$ in., *diameter* $4\frac{3}{8}$ in. (See Plate XXXVIII.)

400. Tea bowl (*chawan*), of cylindrical form, made by Soniu (son of Ichiniu), otherwise known as Kichibei and Kichizayemon, who died 1716 A.D.

Of similar ware to the foregoing specimen, but of rather thicker substance; the glaze appears to have a greenish-black cast, and is slightly iridescent.

It is marked in the same way as the preceding example. *Height* $1\frac{7}{8}$ in., *diameter* 5 in. (See Plate XXXVIII.)

401. Tea bowl (*chawan*), of cylindrical form, made by Sanju (son of Ichiniu), otherwise known as Kichizayemon, who died in 1739 A.D.

Of similar ware, covered with black glaze of a brownish tint, granulated. *Height* 3 in., *diameter* 4 in. See Plate XXXVIII.)

402. Tea bowl (*chawan*), of cylindrical form, made by Tokuniu (second son of Sanju), otherwise known as Sahei or Kichizayemon, who died in 1774.

Of similar pottery and character, but the outside in some parts is roughly sliced away; it is entirely covered with a thick black glaze, of a brownish tint, which has been allowed to run over the mouth of the cup in thick festoons. *Height* 3 in., *diameter* $3\frac{3}{4}$ in. (See Plate XXXVIII.)

403. Teacup (*chawan*), of cylindrical form, made by

Rioniu (son of Choniu, the elder son of Saniu), in the period of Kwansei, 1789-1800.

Of thick heavy brown pottery, unevenly moulded, and covered with dark brown speckled glaze.

The *raku* mark is stamped upon this piece, both upon the interior and exterior:

RAKU. *Enjoyment.*



Height 3 in., diameter $4\frac{1}{2}$ in. (See Plate XXXVIII.)

404. Tea bowl (*chawan*), of cylindrical form, made by Keiniu, otherwise called Kichizayemon, during the period of Bunkwa, 1804-1817.

Of buff pottery, covered with rich brown glaze, in some parts of a greenish-grey tint, which is crackled. A portion of the upper rim which has been broken is mended with gold lacquer.

The Corean mark, already referred to, appears in the centre of the foot rim. Height $3\frac{1}{2}$ in., diameter $4\frac{1}{8}$ in. (See Plate XXXVIII.)

The seven foregoing specimens were selected in Japan by Mr. Kato, and presented by him to the Collector.

405. Tea bowl (*chawan*), of irregular form, the sides being indented to give it somewhat of a square shape. It is covered with dark green glaze, unevenly applied, of various tints, and having upon it patches of brown and black.

This example bears the *raku* seal and is considered by Japanese experts to be in all respects an interesting specimen of the ware, but it is not clear by which member of the family it was made. Such bowls as this would, it is said,



No. 405,
No. 436.

No. 439.

No. 411.
No. 407.

No. 439.

No. 406.
No. 435.

have sold in Japan for as much as 700 yen (about £140) when the ceremony of *chanoyu* was in vogue.

RAKU. *Enjoyment.*



Illustrated in *Keramic Art of Japan*, folio, Plate XXV, octavo, Plate XXVI. Height 3 in., diameter $4\frac{1}{8}$ in. (See Plate XXXIX.)

406. Tea bowl (*chawan*) of light buff pottery, partially covered with bright brown and greyish-green glaze, and ornamented with cranes painted in white.

This piece bears the *raku* seal, but it is not clear by which member of the family it was made.



RAKU. *Enjoyment.*

Illustrated in *Keramic Art of Japan*, folio, plate XXV; octavo, plate XXVI. Height 3 in., diameter $3\frac{1}{2}$ in. (See Plate XXXIX.)

407. Flower vase (*hanaike*) of buff pottery, covered with a thick brilliant dark green glaze. Encircling the body is a three-clawed dragon, deeply incised and filled in with gold.

The seal here shown is impressed upon this piece; it reads KEIRAKU, and may signify that this specimen was made by Keiniu, the eleventh Chojiro, the upper character being *Kei*, the first part of his name, and the lower ones *raku*.



Illustrated in *Keramic Art of Japan*, folio, plate XXV; octavo, plate XXVI. Height $7\frac{3}{4}$ in. (See Plate XXXIX.)

408. Flower vase (*hanaike*) of similar ware and glaze;

it is ornamented with a band of the key pattern incised and filled in with gold.

The seal of the Chojiro family is impressed upon this piece.



Height $7\frac{1}{4}$ in.

409. Flower vase (*hanaike*), of buff pottery, covered with dark green glaze, and ornamented with an incised pattern filled in with gold.

Made by Kichizayemon, the twelfth Chojiro, the present representative of the family, before 1875 :

RAKU. *Enjoyment.*



Height $2\frac{1}{2}$ in.

RAKU WARE.

410. An ornament (*okimono*).

A demon, with dog's ears, resting beside a *kazaritsuke*, the bucket used at a well. The figure is very carefully modelled in fine pottery, and is partially clothed in garments glazed in bright green and deep yellow, whilst the head and body are covered with brown glaze slightly touched with gold.

A Japanese connoisseur describes this piece as a rare example of *raku* ware made in the time of Taico Sama.



No. 410.

No. 412.

No. 416.



No. 415.

No. 414

No. 413.

The decoration of this specimen is after the Cochin China style. *Height 5 in.* (See Plate XL.)

411. An ornament (*okimono*), in the form of a pleasure boat.

Another early and beautiful example of the highest form of decorated *raku* ware, perfect alike in material, modelling and glaze. It is of faïence covered with crackled glaze; the boat is decorated with olive green and brown, and on the sides waves are represented in blue upon a delicate grey ground; the upper part is in the form of a deck house, the roof of which is painted in blue, green, white and purple with a very happy effect.

Illustrated in *Keramic Art of Japan*, folio, Plate XXV; octavo, plate XXVI. *Length 7 $\frac{3}{8}$ in., height 5 $\frac{3}{4}$ in.* (See Plate XXXIX.)

412. An ornament (*okimono*), in the form of a bull (*ushi*). Most rudely modelled in rough earthenware and covered with red, slate and grey glazes.

The work of an amateur, about the middle of the eighteenth century. *Length 8 $\frac{1}{2}$ in.* (See Plate XL.)

413. An ornament (*okimono*), in the form of the fish *koi*; of soft pottery covered with rich dark green glaze. Early nineteenth century. *Height 10 $\frac{1}{4}$ in.* (See Plate XL.)

414. An ornament (*okimono*), in the shape of a boy, very rudely modelled in coarse earthenware, and covered with speckled green and yellow glazes. A toy. Early nineteenth century. *Height 3 $\frac{1}{2}$ in.* (See Plate XL.)

415. An ornament (*okimono*), in the form of a puppy (*chinkoro*), of soft earthenware, very roughly glazed with light green, buff and black. A toy. *Height 7 in.* (See Plate XL.)

416. Perfume box (*kooire*), of soft buff pottery glazed with yellow, lilac and green. Recessed in the lid is a man's face, that of Hotei, carefully modelled in relief in biscuit.

The following inscription is scratched upon the box:

KA-YEI SHI I SHO-SHU. *The seventh month of the fourth year [the zodiac year of the wild boar] of the period of Kayei; the time the ware was made—July, 1851, A.D.*

亥
初
秋
四

Diameter $2\frac{3}{4}$ in. (See Plate XL.)

417. Covered bowl with stand, used for steaming rice, (*yotooshi*), of earthenware covered with white glaze; it is ornamented with detached masses of the *shippo* ornament in black, and with large splashes of dark green *raku* glaze. Of about the same date as the last specimen.

The mark is impressed:

SHOU-SAI. *Shousai*, the maker.

Height $5\frac{1}{2}$ in.



NINSEI WARE.

418. Perfume box (*kooire*), made by Nonomura Ninsei who, about 1650 A.D., originated the manufacture of decorated pottery in Kioto.



No. 591.

No. 420.

No. 440.

No. 472.

No 419.

No. 459

No. 421.

No 473

No 422

It is of fine buff faïence discoloured by age, and the interior is covered with a bright crackled glaze. Upon the lid are representations of the *kiku* and *kiri* crests outlined in gold upon buff grounds, and over the remainder of the cover, and the sides of the box, is spread a soft black leather-like glaze, the margins of the pieces being touched with blue enamel. In a place where the edge of the box appears to have been chipped, the fracture has been repaired with gold lacquer. The box is preserved in a silk bag.

The crests upon the cover are drawn below, and the impressed seal of Ninsei which appears upon the box is also shown.

NIN-SEI.

仁清




Length $3\frac{3}{8}$ in., breadth $2\frac{5}{8}$ in., depth $1\frac{1}{4}$ in.

419. Bowl (*hachi*), of similar faïence to the foregoing example, and also the work of Ninsei.

It appears to have been first coated with a delicate buff glaze, over which the leather-like black glaze already referred to, has been run; the interior of the bowl is com-

pletely, and the exterior partially, covered with the black glaze; around the outer edge is carried a band of the *shippo tsunagi no wuchimi hana-bishi*, in oval medallions, which is rendered in gold, red and blue, upon the buff ground. This piece also is preserved in a silk bag.

The seal of NINSEI is stamped upon the foot of the bowl, as here shown; it is not quite clear whether the border forms part of the seal: 

Height 3 in., diameter 5¼ in. (See Plate XLI.)

420. Bottle (*tsubo*).

Of fine light brown pottery, decorated with blue, green, and red enamel colours and gold.

The designs employed consist of floral and diaper forms and three circular medallions, each containing a *Kara-shishi*, and the whole of the work is executed in a most careful and effective manner.

Mr. Hayashi and other Japanese experts have recognised this example as having been made at Omuro, the district of Kioto in which Ninsei first established a factory, and have described it as being "a very fine and rare specimen of the first quality" of his productions.

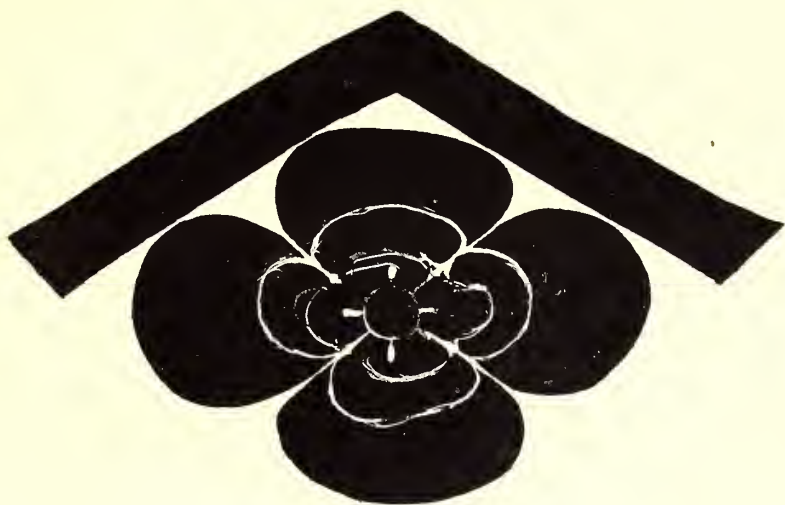
Height 11 in. (See Plate XLI.)

421 and 422. A pair of figures (*okimono*), of the same ware, and also early examples.

Two warriors modelled in fine light brown pottery; the faces and members are left unglazed whilst the garments are painted with blue, green, yellow, and red enamel colours, which are laid on in some thickness, especially the blue, which is always thicker than the other colours in this ware, and gold.

The warriors are engaged in a Japanese sport involving a trial of strength; one of them is standing upright, whilst the other is shown holding in his hands the skirt from the former's coat of mail which he has torn away by force. From the crests which appear upon their armour, it appears

that these warriors were retainers of the princes named below :



CREST OF PRINCE ITO,
OF OKADA IN BITCHU.



CREST OF PRINCE TAKEGOSHI RIUJAKU,
OF IMAO IN MINO.

These pieces are not signed, but they have been identified as seventeenth century work of the time of Ninsei, and, like the preceding specimen, are interesting as affording the type of the ware which, although made by other artists

and at a subsequent date, has come to be known as Ninsei ware.

Height of the figures 16 and 14 $\frac{1}{4}$ in. respectively. (See Plate XLI.)

423. A flower basket (*hanakago*), of Ninsei ware, made in the Omuro district; early eighteenth century. Of light grey pottery of fine texture, decorated with cloud-like ornamentation, painted in green and deep blue enamel colours and gold.

It is one of those curious and elegant conceits which the Japanese artists in bygone days loved to fashion. The flower baskets, in the form of the buckets which are used to draw water from a well (*kazaritsuke*), are suspended by a silken cord running round the wheel. *Diameter of the wheel 5 $\frac{1}{8}$ in. (See Plate XLII.)*

424. A cake box (*kwashiire*), of similar ware, very carefully potted, and decorated with blue and green enamels and gold. The sides and cover are perforated. *Length 5 $\frac{1}{2}$ in., breadth 3 $\frac{3}{4}$ in.*

425. Perfume burner (*koro*), of similar ware and decoration, and ornamented with sprays of *kiku* and *fuji* upon a crackled glaze. It is in the form of a hat of ceremony. *Height 4 $\frac{1}{4}$ in.*

426. A cake tray (*kwashibon*), of similar ware. Of buff faïence covered with a grey crackled glaze, upon which the *sho-chiku-bai* is painted in blue, green and gold. It also bears the crest of the Tokugawa family. *7 $\frac{1}{4}$ in. square. (See Plate XLII.)*

427. A water holder (*midzuire*), in the form of a dog, of similar ware, decorated in green, purple, and red upon a crackled grey glaze. *Height 4 $\frac{5}{8}$ in.*

428. Flower vase (*hanaike*), of fine buff faïence, painted



No. 423.



No. 431. No. 426 No. 428 No. 429. No. 432.



No. 429.

No. 519.

in yellow, green, and deep blue and gold. The form is very quaint; a jar, broken on one side, with three boys playing the game of "follow my leader."

Illustrated in *Keramic Art of Japan*, folio, plate XLIV. Height 5 in. (See Plate XLII.)

429. Perfume burner (*koro*), of similar buff faïence, very carefully potted and decorated with diaper patterns and fret work in blue, green, and gold upon a grey glaze. The receptacle for the perfume is modelled in imitation of a hut and rests upon a large square stand.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII. Height 9 in. (See Plate XLII.)

430. A vessel used for washing wine cups (*haisen*), in the form of a boat; of the same buff faïence covered with a thin bright glaze, crackled, and decorated in blue, green, red and gold with waves and a number of the *takara-mono*.

The following mark is impressed:

NAGANO, the name of the maker.



Length $12\frac{1}{2}$ in.

431. Tea bowl (*chawan*), of buff pottery partially covered with an opaque glaze upon which are painted the *Jiuro-kurakan*, or the Sixteen Rakan, in purple, yellow, and green enamels, and black, brown and red washes.

The work of Mokubei, an artist of Kioto, who lived in the early part of the present century and was celebrated for his skill in imitating the works of others. This specimen is an imitation of Ninsei's work and is marked with his name.

NINSEI.



Diameter, $4\frac{3}{4}$ in. (See Plate XLII.)

432. Tea bowl (*chawan*), of rough faïence of a warm

buff tint, partially glazed and decorated with an immense number of children playing, painted in brilliant colours upon a gold ground; the scene depicted probably represents the New Year's festival.

A more modern imitation of Ninsei's work, probably having been made at Kioto about 1865.

It bears the following impressed mark:

NINSEI.



Diameter 4 in. (See Plate XLII.)

YEIRAKU WARE.

433. Perfume burner (*koro*), of cream tinted faïence.

A circular vessel supported upon three legs, with a perforated cover which is surmounted by a *Kara-shishi*.

The interior surfaces are covered with a soft cream glaze which is slightly crackled. The exterior is glazed with a rich clouded blue, upon which conventional floral designs are rendered in relief in brown, pink, and purple; a band of yellow encircles the neck of the bowl, decorated with floral sprays rendered in green and lilac. The *Kara-shishi* is painted yellow, slightly relieved with pale green.

Mr. Hayashi has described this piece as "a unique example of the work of Yeiraku in faïence decorated in colours," and places it about 1820 A.D.

It bears the following impressed stamp:

YEI-RAKU. *Yeiraku*, the name of the maker.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXV. Height $8\frac{1}{2}$ in. (See Plate XLIII.)



No. 433.



No. 445.



No. 445.

434. A vessel in the form of a square bottle to hold chopsticks (*hashitate*).

Of similar ware to the preceding specimen ; it is covered with a dark rich mottled brown glaze, evenly and carefully applied.

It bears the following impressed stamp :

YEIRAKU.

Height $7\frac{1}{4}$ in.



435. Tea bowl (*chawan*), of fine reddish pottery, covered with an opaque greyish-white glaze, crackled, and ornamented with floral and other borders rendered in black, the whole having a most satisfactory effect. In the interior the character JIU appears.

It bears the following impressed stamp :

YEIRAKU.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII ; octavo, plate XXVI. (See Plate XXXIX.)

436. Slop basin (*midzukoboshi*), of light grey pottery, covered with opaque light grey glaze, in parts slightly crackled.

The decoration consists of branches and leaves of the *shukwaido*, rendered in rich russet browns and reds, with gold sparingly introduced, the effect being exceedingly happy. The main part of the decoration is on the exterior of the bowl, but a portion of the spray is carried over into the interior, after the manner frequently adopted by Japanese artists.

The following seal is impressed :

YEIRAKU.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII ; octavo, plate XXVI. Diameter $5\frac{1}{4}$ in. (See Plate XXXIX.)

437. Perfume box (*kooire*), of fine buff faience, decorated with galloping horses (*soma*) in relief, executed in green, purple, and yellow enamels, after the style of example No. 433.

It bears the impressed seal: YEIRAKU.

Diameter $2\frac{1}{2}$ in.

438. Tea bowl (*chawan*), of fine grey faience, covered with minutely crackled glaze, and ornamented with two bands executed in the *kinrande* style of decoration.

The following mark is painted in gold upon a red panel:

YEIRAKU.



Height 3 in.

439. A wine cup (*sakadzuki*), of porcelain, a beautiful example of the work of Yeiraku. The exterior of the cup is treated in the *sometsuke* style, being decorated with blue under the glaze with three medallions, containing *sho-chikubai* disposed upon a ground of arabesque design. The sides of the interior are ornamented in red and gold upon a white glaze; a modification of the *kinrande* style, designs in gold upon red grounds, which is peculiar to Yeiraku. The bottom of the interior is ornamented with a design in blue.

The following mark is painted in gold:

DAI NIP-PON, YEI-RAKU TSUKURU. *Made*
by Yeiraku, Great Japan.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXVI. *Diameter* $2\frac{5}{8}$ in. (See Plate XXXIX.)

440. A wine cup (*sakadzuki*), of porcelain, decorated

with cranes amidst clouds, rendered in gold upon a red ground in the *kinrande* fashion.

The mark is painted in blue:

DAI NIP-PON, YEI-RAKU TSUKURU. *Made by Yeiraku, Great Japan.*



Height $2\frac{5}{8}$ in. (See Plate XLI.)

441. Teacup and stand (*chawan* and *dai*), of porcelain, decorated with *ho-ho*, fish, and various designs, after Chinese models, executed in gold upon red grounds.

The following marks are painted in red:

Upon the cup:

YEIRAKU.



Upon the stand:

DAI NIP-PON, YEI-RAKU TSUKURU.
Made by Yeiraku, Great Japan.



Height of cup $1\frac{7}{8}$ in., diameter of stand $4\frac{1}{2}$ in.

442. Wine cup (*sakadzuki*), of porcelain, decorated on both faces in the *kinrande* and *sometsuke* styles.

Mark painted in blue:

DAI NIP-PON, YEI-RAKU. *Yeiraku, Great Japan.*



Diameter $2\frac{1}{2}$ in.

443. Wine cup and stand (*sakadzuki* and *dai*), of porcelain; the exterior and interior borders of each are decorated in the *kinrande* fashion with dragons and floral designs after the Chinese style, and the centre of each is occupied with a medallion executed in blue under the glaze.

The following mark is impressed upon the stand :

YEIRAKU.



Diameter of cup $4\frac{1}{4}$ in., *of stand* $4\frac{5}{8}$ in.

444. A bowl (*hachi*), of porcelain; decorated in imitation of the work of Kakiyemon, the distinguished Hizen potter who, in the middle of the seventeenth century, originated in Japan the art of decorating porcelain in the *nishikide* fashion.

The decoration is somewhat after the style of that found in Old Japan, but is of a more refined and less busy character. In this instance the original model has been closely followed, and the *oumai* tree in the exterior, springing from a *sasa* hedge, is very like a similar subject treated in specimen No. 15; the interior is occupied by a dragon in deep blue under the glaze, and around it are groups of the *basho*, *omoto*, and *shuro* executed in various colours over the glaze.

The mark is painted in blue under the glaze :

DAI NIP-PON, YEI-RAKU TSUKURU. *Made by Yeiraku, Great Japan.*



Diameter $9\frac{3}{4}$ in.



No. 505

No. 506

No. 507

No. 508

No. 509

No. 510

No. 511



No. 450

No. 447

No. 451



No. 474

No. 475

No. 471

No. 476

No. 479

KINKOZAN WARE.

445. Kettle (*yuwakashi*), of dark grey pottery of fine texture, unglazed.

It is ornamented with conventional floral sprays, rendered in relief, in yellow, cream-coloured and dark blue enamel colours, a mode of decoration originated by Kinkozan, one of the earliest and most notable makers of faïence in Kioto. He resided in the district of Kinkozan, from which he took his name. This is an early and characteristic example of his ware, made for use in the ceremony of *chanoyu*, and bears his impressed stamp as shown below:



KIN-KO-ZAN. *Kinkozan*.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXV. Height $6\frac{1}{2}$ in. (See Plate XLIII.)

446. Tea bowl (*chawan*), of similar ware and decoration, the subject depicted being a dragon amidst clouds.

Probably made by Kinkozan, but of more recent date than the preceding example. Diameter $3\frac{3}{4}$ in.

447 and 448. Pair of dishes (*sara*).

They are of fine and soft light grey pottery, covered with a soft creamy glaze, very minutely crackled.

The decoration, executed in low-toned washes, enamel colours and gold, shows a *kuge*, attired in splendid robes, preparing to pass over a bridge, which spans a marsh in

which luxuriant *kakitsubata* grow, towards a mountain in the distance.

These pieces are examples of the work of Kinkozan in faïence in the first half of the eighteenth century. *Diameter* $10\frac{3}{8}$ in. (See Plate XLIV.)

449. Tea bowl (*chawan*), of dark buff pottery of fine texture, very carefully potted. It is evenly covered with a rather thick dull glaze of a deep cream colour, and slightly crackled. The decoration, executed in the greens and blues associated with Ninsei ware, and red and gold, consists of the *sho-chiku-bai* on one side, and the *Shimenawa* on the other; the former signifies good fortune, and the latter is the straw rope hung before *Miyas*, the Shinto temples where the *kami* are worshipped, or before houses on the beginning of the new year. Between them, rendered in gold, is the crest of the prince for whom the bowl was made.



CREST OF OTA, DAIMIO OF KAKEGAWA,
IN THE PROVINCE OF TOTOMI.

The mark is impressed:

KINKOZAN.

Diameter $4\frac{1}{8}$ in.

錦
光
山

450 and 451. Pair of flower vases (*hanaike*), of cylindrical form.

These are examples of the more recent work of the Kinkozan family, but they are entirely Japanese in the decoration and treatment, and were made before this factory was devoted to the manufacture of ware for export.



No. 484.

No. 452.

The pâte is the fine quality of delicate vellum-tinted faïence, covered with an even waxy glaze, minutely crackled, which is known as Awata faïence.

The manipulation of the faïence, and the decoration generally, is of an artistic and vigorous character. The body is modelled with an uneven surface, apparently for the purpose of producing an effect of light and shade, and upon this ground-work a pine tree, with ivy and peony plants, are painted in colours and gold in a bold and sketchy fashion; from the main branch of the pine tree hangs a monkey, modelled in high relief, depicted in the act of "making a long arm of it."

The mark is impressed: KINKOZAN.

Illustrated in *Keramic Art of Japan*, folio, plate XLIII; octavo, plate XXVII. Height 15 in. (See Plate XLIV.)

452. Bowl (*hachi*), of similar ware.

It is covered with a bright glaze, crackled. The decoration of this piece is highly interesting, displaying not only the taste and skill of the Tokio school of painters, but also their proficiency in the illustration of the grotesque. The subject depicted is that of Tamatorihime, the fisher-girl who recovered the lost jewel from the Dragon palace beneath the sea. The artist has shown her engaged in conflict with the dragon and the fishes of the deep, the entire subject being rendered in the bright colours and tints which his school so generally affected.

The seal of Kinkozan is impressed, and the following mark is painted in red:

東京
松本
芳延
画

TO-KIO, MATSU-MOTO HO-YEN YEGAKU.
Painted by Matsumoto Hoyen, Tokio.

Diameter 12½ in. (See Plate XLV.)

453 and 454. Pair of flower vases (*hanaike*), of Awata faïence, decorated in flat and slightly raised enamels and coloured washes, and clouded gold, with boys upon oxen crossing a stream beneath a cherry tree—a rural scene, a favourite subject in Chinese poetry.

Marked with the impressed seal of Kinkozan.

Illustrated in *Keramic Art of Japan*, folio, plate XLIII; octavo, plate XXVII. *Height* 11 in.

455 and 456. Pair of flower vases (*hanaike*), of Awata faïence, painted in garish colours and gold, with the *kiku*, *susuki*, and *hagi*, and with a grape vine (*budo*), the grapes being rendered in full relief.

These examples serve to illustrate the deterioration in the style of a once famous factory which has followed upon a large export demand for its wares.

They bear the impressed seal of Kinkozan, and also the following inscription painted in gold:

NIP-PON, KIO-TO, KIN-KO-ZAN TSUKURU.
Made by Kinkozan, Kioto, Japan.

日
本
京
都
錦
光
山
造

Height 12 in.

457. Bottle (*tsubo*), of modern Awata faïence, painted in weak colours with the *susuki*, *hagi*, and *yomena*, and with butterflies.

Marked with the impressed stamp of Kinkozan. *Height* 6 in.

458. Covered box (*futamono*), of similar ware and style of decoration, the subjects being the *oumai*, *kiku*, and *take*. *Height* 2 $\frac{5}{8}$ in.



No. 462.

No. 463.

No. 464.

No. 465.

No. 466.



No. 468.

No. 460.

No. 461.

No. 469.

KENZAN WARE.

459. A tea jar (*chatsubo*), the work of Kenzan, who lived from 1663 to 1743 A.D.

It is a most interesting and important example of the work of this celebrated artist, who was distinguished for the breadth and vigour of his work.

This specimen is of grey pottery of rather fine texture, and carefully made. The decoration is executed in deep low-toned colours, and consists of five broad bands—one of cream colour, two of russet-red, and two of green; these are divided by lines of dark brown, and ornamented with a number of the *takara-mono* and other devices, which are engraved and filled in with brown clay. The colouring throughout is rich and harmonious, and the entire effect is very dignified.

The following mark is painted in brown upon the bottom of the jar :

KEN-ZAN. *Kenzan*, the maker.



Height 8 in., diameter 8 in. (See Plate XLI.)

460. Tea bowl (*chawan*), of fine white pottery, covered with soft crackled glaze.

The decoration consists of splashes of dark green enamel, so arranged as to leave irregularly shaped panels of white, upon each of which a small rake-like form, of six prongs, is smeared in yellow enamel. To the European eye the effect is altogether devoid of beauty, but such works as this were highly valued by the *chajin* of Old Japan, and still draw forth a smile of admiration from their descendants.

The mark is painted in brown:

KENZAN.



Diameter 4 $\frac{5}{8}$ in. (See Plate XLVI.)

461. Small teapot (*kibisho*), of grey pottery, glazed.

The form is rude, but the skill of the artist is shown in the drawing of the figure of Hotei, who, with his bag on his shoulder, occupies one side of the vessel. On the other side, the mark shown below is painted in brown upon a white panel:

KEN-ZAN UTSUSU MAKU-ZU
SEI. *Kenzan copies the Makuzu
manufacture.*



Although the inscription states that Kenzan *copied* this work, it is probably merely a piece of affectation, for it was often the custom for distinguished artists to use the word *utsusu* upon original works as an expression of humility.

Height $3\frac{1}{8}$ in. (See Plate XLVI.)

462 to 466. Five small plates (*kozara*), of grey pottery, covered with crackled glaze, upon which they are decorated in green, black, brown, yellow and red with rudely drawn representations of the bamboo, pine tree, lotus lily, plum tree and chrysanthemum, and with stanzas of poetry appropriate to each painted in black.

It is impossible to translate these figurative verses into English, but perhaps they may be rendered thus:—The bamboo, “When the snow falls it stands erect”; the pine tree, “Never aged, although a thousand autumns may pass over it”; the lotus lily, “Merrily blooming, it awaits the winds of autumn”; the plum tree, “The room is sanctified by its fragrance which steals in—wherefrom I know not!”; the chrysanthemum, “The saint throws out his snowy garment—away from worldly troubles.”

Mr. Kawakami, in sending these specimens to the Collector, writes:—“They are of rare quality, and have been much used in *chanoyu*; you will see how carefully they have been mended!”

Each plate bears the signature of the artist as shown below.

KENZAN.



Each plate is $3\frac{3}{4}$ in. square. (See Plate XLVI.)

467. Perfume box (*kooire*), of light grey pottery, glazed and decorated with *kiku* foliage, executed in dark brown.

The following mark is painted in brown :

KENZAN.



Diameter $2\frac{3}{8}$ in.

468 and 469. Pair of fire holders (*hi-ire*), of fine buff pottery, decorated with sprays of *kiku*, and stanzas of poetry appropriate to the subject, executed in rich olive brown and cold blue under a bright crackled glaze. The following inscription is painted in brown under the glaze, as shown below :

SHO GWA, KEN - ZAN
SHO. *Written and painted*
by Kenzan sho.



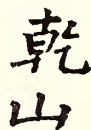
Each 4 in. square, and $2\frac{3}{4}$ in. high. (See Plate XLVI.)

470. A dish (*sara*), of coarse pottery, glazed, and decorated with a conventional flower, executed partially under the glaze in white and blue, and partially over the glaze in rusty brown.

The piece is stamped with the name of Kenzan, but it is doubtful whether this artist ever impressed his name, and the quality of this specimen rather suggests that it is a forgery.

KENZAN.

Diameter $5\frac{1}{2}$ in.



DOHACHI WARE.

471. Flower vase (*hanaike*), of stoneware, covered with dark brown glaze.

It is modelled in the shape of a hanging-basket, the wicker-work being modelled in relief.

An early and characteristic example of the work of the Dohachi family, dating from the first quarter of the present century. Height $17\frac{1}{2}$ in. (See Plate XLIV.)

472. Cake dish (*kwashizara*), of *raku* pottery.

An example of the more refined and decorative work of Dohachi. It is ornamented with a spray of chrysanthemum and butterflies executed in relief, upon a diaper groundwork, in brilliant green, yellow, purple, black, and orange. Such ware as this was made for the use of *chajin* in the ceremony of *chanoyu*. Another specimen of the early work of this family.

The mark is painted in black :

DO-HACHI. *Dohachi*, the maker's name.



Size $8\frac{3}{8}$ in. square. (See Plate XLI.)

473. Perfume box (*kooire*), of fine white faïence, decorated in brilliant colours and gold, and enclosed in a bag of silk brocade.

It is modelled in the shape of Uzume, the goddess of

mirth; it was she who danced before the cave into which the Sun goddess had retired in her wrath at the rude behaviour of her brother Sosanowo, and enticed her forth so that the world might no longer remain enshrouded in darkness.

This specimen was made by Takahashi Dohachi about 1820 A.D., and affords an interesting example of his skill in the modelling of figures.

The mark is impressed :

DOHACHI.

道
楽

Height 3 in. (See Plate XLI.)

474 to 478. Five dishes (*sara*) of exceedingly coarse reddish pottery, partially covered with a grey glaze of a similar character to that found upon Shino ware, and decorated with vegetables and flowers, amongst them the turnip (*kabura*) and convolvulus (*asagao*), most rudely painted in cold-tinted blues and white.

Made by Dohachi about 1850 A.D. Diameter $5\frac{1}{2}$ in. (See Plate XLIV.)

479. Shallow bowl (*hachi*), of pottery, modelled in exact imitation of a lotus leaf, with the stalk twisted over the side, and glazed in natural autumnal tints.

Stated by connoisseurs to have been made by Dohachi about 1850, but it bears the following impressed marks :

The inscription reads
HOSAI SANZIN; the shell is
his mark.



Diameter 8 in. (See Plate XLIV.)

480 and 481. Pair of bottles for sauce or soy (*shoyu*-



No. 482.



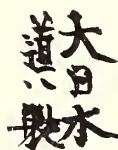
No. 495.

tsubo), of porcelain, decorated with *oumai*, *suisen*, and *cho*, in blue under the glaze.

Modern ware, from the London Exhibition of 1873.

The mark is painted in blue:

DAI NIP-PON, DO-HACHI SEISU. *Made by*
Dohachi, Great Japan.



Height 14 $\frac{1}{4}$ in.

TAIZAN WARE.

482. A fire bowl (*hibachi*), of the kind known as *chaburo*.

An early work of the Taizan family, certainly as early as the eighteenth century, and entirely different in faïence and decoration from their more modern productions. This example was made for use during the more important celebrations of the ceremony of *chanoyu*, and is not only of unusual size, but is perfect in its manipulation, and restrained in its decoration.

The faïence is very light grey in tint, not so yellow or soft as that used in modern ware; it is very carefully potted, and covered with buff glaze, minutely crackled. Under the glaze a representation of the foliage of a pine tree is painted in various tinted browns and cold blue.

The mark is impressed:



TAI-ZAN. *Taizan*, the name of the maker.

Height, 15 $\frac{1}{2}$ in., *diameter* 15 $\frac{1}{4}$ in. (See Plate XLVII.)

483. A fire bowl (*hibachi*), of the form known as *chaburo*.

Of very light grey faïence, carefully potted, and covered with a minutely crackled bright cream-coloured glaze. The decoration, executed over the glaze, consists of ornamental borders and representations of the *kiku* crests and *botan* flowers, disposed upon a ground of the *Kara-kusa* ornamental form; these subjects are rendered in gold and various flat and raised enamel colours, amongst them white, blue, and numerous tints of green and red. The whole of the decoration is executed in a very satisfactory manner, and the imperial crest is correctly drawn.

This example is also one of the earlier works of the family, although not so early as the preceding specimen, and was made for use during the ceremony of *chanoyu*; it was one of the early arrivals in Europe after the opening of Japan.

It bears two impressed stamps; the following upon the upper bowl:

TAI-ZAN. *Taizan*, the maker's name.



and upon the lower bowl:

AWA-TA, TAI-ZAN. *Taizan*, *Awata*, the name of the maker, and the district in which he resided.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVI. Height 14 in., diameter 12½ in.

484. A fire bowl (*hibachi*), of the kind known as *chojiburo*.

Of similar decoration to the foregoing specimen, with the addition of sprays of the *Paulownia imperialis*, arranged after the fashion of the *kiri* crest. The ware is of rather lighter tint and somewhat softer than that in the preceding specimen.



No. 483.

It bears the following impressed mark :



TAIZAN.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVI ; octavo, plate XXIV. Height $8\frac{1}{4}$ in. (See Plate XLV.)

485. Flower vase (*hanaike*), of cream-coloured faïence, partially covered with bright crackled glaze. The decoration is of a varied and unusual character for Awata ware ; the body is ornamented with diaper patterns and medallions, containing a branch of the peach tree (*momo*), rendered in gold and silver upon a brown ground, having the effect of inlays of the precious metals in rusted iron ; the neck is decorated with various borders, executed after the style of the *Mishima* incised and inlaid pottery, and the mouth and foot are encircled by borders of red and gold in *kinrande* fashion.

The seal of TAIZAN is impressed at the bottom of the vase, and an inscription in gold characters runs around the base, stating that the object was made in Great Japan.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII ; octavo, plate XXV. Height $10\frac{3}{8}$ in. (See Plate XLIII.)

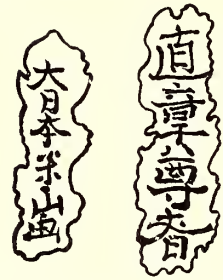
486. Tea bowl (*chawan*), of extremely fine dark buff faïence, potted with great care, and covered with bright glaze, crackled.

The faïence and glazing are early work of the Taizan family, and the bowl has subsequently been decorated in Tokio in bright enamel colours, washes, and gold, which is used profusely ; the painting is done over the glaze.

The subject in the interior is a monkey handing a peach, taken from a basket of the ripe fruit on the ground beside him, to a *Sennin*, an aged man clothed in robes elaborately decorated, whose head is encircled by a golden

nimbus. On either side of the group is an inscription painted in gold:

The characters on the right are *Chio-kusho songsha*, the former being the name and the latter the title of the figure represented, and those on the left are *DAI NIPPON, BEIZAN, YEGAKU*, meaning *Painted by Beizan, Great Japan*.



Upon the exterior of the bowl are three representations of the Tokugawa badge in gold, disposed upon a ground powdered with gold dots and detached *sakura* blossoms.

The following seal is impressed on the foot of the bowl:

TAIZAN.



Diameter 5 in.

487 and 488. Pair of flower vases (*hanaike*), of cream coloured faïence, covered with transparent bright glaze, minutely crackled.

They are decorated with a number of cranes in flight, amongst clouds, upon the upper parts of the bodies, and with tortoises upon the lower parts. These subjects are rendered in green, black, purple, and white enamels, the latter being employed in high relief to represent the feathers of the birds, and in flat red and gold.

These examples are good specimens of the best work made by the Taizan family to meet the foreign demand about 1873, and are much superior in decoration and faïence to more recent works; in the latter respect they afford an excellent illustration of the best style of Awata faïence, in texture, colour, and glaze.

The mark is impressed upon the lower edge of the foot-rim:

TAIZAN.



Illustrated in *Keramic Art of Japan*, folio, plate XLIV.
Height 12½ in.

489. Sake bottle (*kandotskuri*), of Awata faïence, decorated by raised enamels and washes with one of the *Shojo*, and another figure.

It is stamped with the seal of Taizan. Height $6\frac{3}{4}$ in.

490. Covered box (*futamono*), of Awata faïence, ornamented in colours and gold with the *Takaradzukushi*, or collection of the emblems of good fortune. A favourable example of modern ware.

The mark is impressed:

TAIZAN.

Diameter $5\frac{1}{8}$ in.



491. Jug or holder for pouring out soy (*shitajitsugi*), of Awata faïence, decorated in weak colours and gold, with sprays of the *kiku* and other plants.

Modern ware, stamped TAIZAN. Height $5\frac{1}{2}$ in.

492. Covered jar (*futamono*), of similar ware, decorated with butterflies and autumnal flowers.

Impressed mark:

TAIZAN.

Height $3\frac{1}{8}$ in.



493 and 494. Cups and saucers, of European form, made about 1878. Of very light buff faïence, covered with a minutely crackled glaze, and ornamented with groups of the *kiku*, *hagi*, *obana*, *nadeshiko*, and *cho*, executed in various coloured washes, white and red raised enamels, and gold. These specimens show the ware made by this factory for export.

Impressed marks, the smaller one on the cup, and the larger on the saucer:

TAIZAN.



Height of cup $2\frac{1}{2}$ in., diameter of saucer $5\frac{1}{2}$ in.

TANZAN WARE.

495. A dish (*sara*). An important example of the work of Tanzan, both as a potter and a painter.

It is of a fine Awata faïence, of rich cream tint, covered with thin bright glaze, crackled. The decoration consists of a group of wild geese (*gan*), in flight or resting, amongst reeds or flags (*ashi*). This subject is painted over the glaze in a masterly and truthful manner, in various tints of brown and yellow, with gold sparingly introduced.

This specimen, and the two succeeding pieces, were sent to the London Exhibition of 1874 by the Japanese Government, from whom the Collector purchased them.

The mark is painted in black:

NIP-PON, TAN-ZAN SEISU. *Made by
Tanzan, Japan.*



Illustrated in *Keramic Art of Japan*, folio, plate XXXIX.
Diameter 25 in. (See Plate XLVII.)





496. A dish (*sara*), of similar ware.

It is decorated with three medallions, containing (a), a landscape with stags (*shika*); (b), a shrine (*yashiro*); and (c), players engaged in the game of polo (*dakkiu*).

Mark painted in black:

NIPPON, TANZAN. *Tanzan, Japan.*



Illustrated in *Keramic Art of Japan*, folio, plate XXXIX;
Diameter 18 in.

497. A dish (*sara*), of similar ware, decorated with the following subjects disposed in medallions:—(a), *Fusiyama*, as seen from the coast; (b), a group of *kiku*; (c), a strolling player or beggar, with a lion mask, performing the dance *Shishimai*; (d), an eagle (*washi*) upon a sea-girt rock; and (e), a thistle (*azami*), and butterfly (*cho*).

Mark painted in black:

NIPPON, TANZAN.



Diameter 18 in.

498. A dish (*sara*), of Awata faïence, painted over the glaze in bright colours, without gold, with the *fuji* and other flowers.

Marked with the signature of Tanzan, as shown on the preceding specimen.

Diameter 6½ in.

499 and 500. Pair of flower vases (*hanaike*), of fine white pottery, splashed over with green, brown, and blue glazes, which are crackled. Around the bodies are a number of bats (*komori*), modelled in low relief and outlined in gold.

The mark is painted in red:

TANZAN.



Height 5 in.

501 and 502. Pair of flower vases (*hanaike*), of porcelain, decorated over the glaze with figures of the *Shojo*, and *botan* and *susuki*, painted in bright enamel colours and gold.

The mark is painted in blue:

TANZAN.



Height $5\frac{3}{4}$ in.

503. A teapot (*dobin*), of earthenware, glazed.

Decorated in deep blue under the glaze with diaper patterns. Made before 1866.

The character JIU appears upon the body of the pot, and the maker's signature is painted in blue upon the spout:

TANZAN.



Height $4\frac{1}{4}$ in.

504. A teapot (*dobin*), of Awata faïence of fine cream tinted ware, with crackled glaze.

The decoration consists of two medallions: (a), a group of *botan* and *kwaïdo*; and (b), a *kinuta-uchi*, a woman beside a stream beating cloth in order to whiten it; upon the cover is the mask of Riujin, the god of the sea. These

subjects are delicately painted over the glaze in various appropriate colours and gold.

The signature of the maker appears twice ; once painted in black, and again in gold :

TANZAN.



From the Vienna Exhibition of 1873. *Height 5 in.*

IWAKURAZAN WARE.

505 to 514. Ten small plates (*kozara*), probably the work of Iwakurazan, used in Japan for fish or rice.

These are characteristic specimens of ware made for native use, and decorated with the popular subjects, amongst them being, Raiden, the god of thunder ; a wearied traveller resting at his inn, and gazing upon the drooping racemes of the wisteria ; one of the brothers Soga sharpening his sword, whilst the *hototogisu* flies past him, piping his plaintive song ; Benkei and the bell ; and Girogin, the god of longevity, who is shown seated on the ground with a ladder placed against his enormously tall and perfectly bald head—a precocious lad, mounted on the ladder, is pretending to cut the god's hair ; this scene is interesting, as showing the jovial and friendly feeling in which the household deities of Japan are held by the people. Most of the sketches are accompanied by explanatory text.

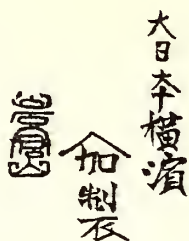
The ware is a rough white pottery, covered with bright crackled glaze, and decorated in washes and enamel colours. *Diameter* $4\frac{1}{8}$ in. (See Plate XLIV.)

515 and 516. Cake jars (*kwashitsubo*), of Awata faïence of fine texture, covered with a bright glaze evenly and minutely crackled.

They are in the form of the Purse of Plenty, the neck of which, in pleated folds, is tied by a silken cord. These folds are ornamented with the *shippo* pattern, rendered in green enamel upon a pink ground, and the bodies of the jars are decorated with groups of children engaged in games, beautifully painted in flat and raised enamel colours and gold.

The ware was made by Iwakurazan, of Kioto, as shown by the impressed signature, although the painted inscription subsequently added by the decorator at Yokohama states otherwise.

The mark to the left is the stamp of IWAKURAZAN, the maker; the other characters are DAI NIP-PON, YOKO-HAMA, YAMA-KA SEISU. *Made by Yamaka, Yokohama, Great Japan.*



Height $5\frac{3}{8}$ in., *diameter* $5\frac{7}{8}$ in.

517 and 518. Plates (*sara*), of similar ware and decoration.

In the centre of each is a circular medallion, containing in one a dragon, and the other a *shishi*, rendered in raised enamel colours. The borders of each of the plates are divided into eighteen compartments, filled with a variety of diaper patterns.

Both plates bear the impressed stamp of Iwakurazan, and were certainly made by that artist in Kioto, notwithstanding the inscription of the Tokio artist who decorated them.



No. 525

No. 523

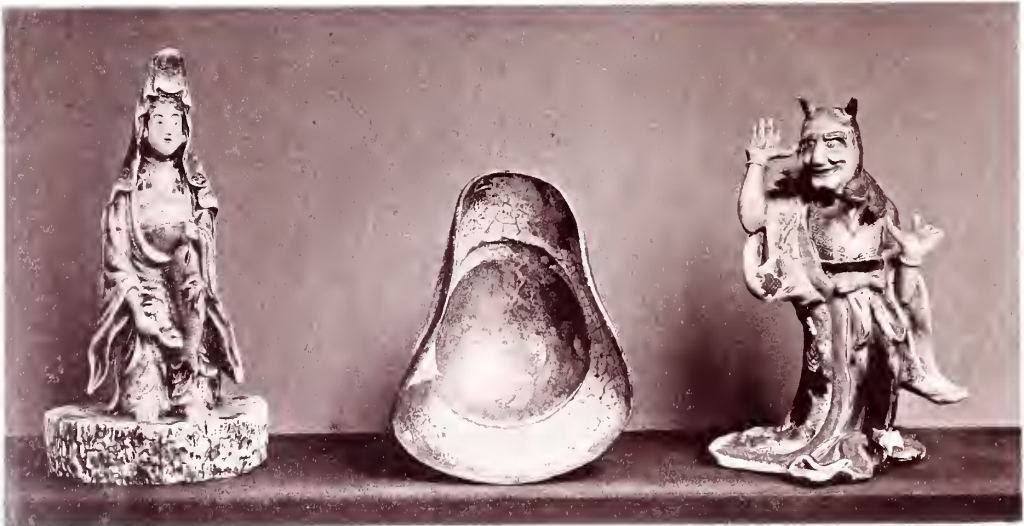
No. 526.



No. 528

No. 533

No. 530.



No. 522.

No. 519.

No. 527

The following inscriptions are painted on these pieces ; the characters to the right in red, and those to the left in black, upon a splash of white enamel:—

TO-KIO, OKA-MURA, TSUKURU.
Made by Okamura, Tokio.

東京
岡村
造

TO-KIO, OKA CHIU, TSUKURU.
Made by Oka Chiu, Tokio.

東京
岡忠
造

In this case, the painter has substituted his second name of *Chiu* for the termination used in the preceding inscription. *Diameter 8 in.*

KIOTO POTTERY.

519. A bowl (*hachi*), for cakes.

Of rough brown pottery, covered with transparent and opaque glazes, the latter of a greenish white tint, and very

boldly crackled. In form it was originally circular, but the potter, in his desire to produce something quaint which would gratify the fancy of the *chajin*, has crushed the sides in, thus giving the bowl an odd misshapen appearance. The edges, chipped, by design or accident, are carefully repaired with gold lacquer.

The opinions of Japanese connoisseurs differ as to the date and origin of this curious piece, some thinking that it is Karatzu ware of the fifteenth century, but the presumption is in favour of its being Kioto ware of a more recent date. It is preserved in a silk bag.

It bears an almost illegible stamp, which may be that of Rokubei.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII. Length $6\frac{7}{8}$ in. (See Plate XLVIII.)

520. Tea bowl (*chawan*).

Of fine light grey Kiyomidzu pottery, covered upon the interior and exterior with an opaque white glaze, applied with studied carelessness upon the rough surface, and in some parts slightly crackled.

The decoration consists of leaves of the *kashiwa*, a tree similar to the oak, rendered in a bold and very effective manner in yellow, blue, and purple enamel colours.

This example of the highest class of the early decorated pottery was presented to the Collector by his friend, Mr. Kawakami.

It dates from the middle of the seventeenth century. Height $3\frac{1}{2}$ in. (See Plate I.)

521. A cake box (*kwashibachi*).

Of soft brown pottery. The interior surfaces are covered with opaque white glaze, whilst the exterior is left unglazed. The decoration consists of floral sprays, clouds, and dragons, executed in highly raised blue enamel, applied on the unglazed surfaces.

Upon the cover are the following characters, which signify GOKU, meaning *First-class*.



Early eighteenth century.

Measurement 7 in. by 8½ in.

522. An ornament (*okimono*). A Kwannon, that known as Gioran Kwannon, or the kwannon which carries a fish.

It is modelled in semi-porcelain, glazed, and decorated in colours and gold, and represents a figure standing upon a rock and holding a fish suspended by a branch of *take* thrust through its body. Eighteenth century. Height 9¼ in. (See Plate XLVIII.)

523. An *okimono*. Gioran Kwannon, holding a basket containing a fish. Of semi-porcelain, glazed, and decorated in gold, with brown and black sparingly introduced. Height 4⅞ in. (See Plate XLVIII.)

524. An *okimono*. A figure of *Kikujido*, modelled in fine white pottery, glazed, and painted in gold and colours with sprays of *kiku*. Height 3⅝ in.

525. An *okimono*. A figure seated beside a rock, probably a poet; it is of semi-porcelain, glazed, and painted with conventional designs in colours and gold. Height 3 in. (See Plate XLVIII.)

526. An *okimono*. Girogin, seated beside a white stag, one of his attributes. Of fine white pottery or semi-porcelain, glazed, and decorated in gold and colours. Length 5 in. (See Plate XLVIII.)

527. An *okimono*. A statuette of Kiyohime; a character personifying Disappointed Love.

She is here shown with distorted features and dishevelled hair; from her mouth project tusks, from her head spring horns, and her feet are claws.

The figure is modelled in faïence, and attired in flowing robes beautifully decorated with diaper patterns, executed in brilliant colours and gold. It is considered by Japanese connoisseurs to be a most interesting example of early Kioto work.

The following marks are engraved:

SHA-ZAN TSUKURU. *Made by*
Shazan. The seal mark is illegible.



Height $8\frac{1}{8}$ in. (See Plate XLVIII.)

528. A bowl (*hachi*).

Of buff pottery; the exterior is covered with thick opaque white glaze boldly crackled; the interior is unglazed, but is ornamented with borders of conventional designs executed in dull green and yellow, and white enamels.

Such vessels as this were highly prized by the *chajin*. Early eighteenth century. Diameter $7\frac{3}{8}$ in. (See Plate XLVIII.)

529. Tea bowl (*chawan*), of fine light grey faïence, very carefully potted. Both faces are covered with a transparent crackled glaze of beautiful quality, and upon the surface, sprays of *kiku*, *kikiyo*, and *sekichiku*, are painted in gold, and the blues and greens found upon Ninsei ware. It also bears the crest of the prince for whom it was made.



CREST OF TODA, DAIMIO OF OGAKI,
PROVINCE OF MINO.

Diameter $3\frac{3}{4}$ in. (See Plate XLIX.)



No. 552.

No. 545.

No. 529.

No. 546.

No. 553.



No. 540.

No. 547.

No. 574.

No. 558.



No. 561.

No. 560.

No. 562.

530. A *Yutooshi*, a vessel with a sieve used for warming rice or vermicelli.

Of brown pottery, unglazed, splashed with green enamel, and ornamented with two sprays of the *aoi* or hollyhock.

Awata ware, eighteenth century. Height $6\frac{1}{2}$ in., diameter 5 in. (See Plate XLVIII.)

531. A *Yuzamashi*, or vessel into which boiling water is poured so that it may go somewhat cool before it is used for infusing tea, for in Japan it is thought that the flavour of tea is injured if it be made with boiling water.

In the shape of half a pear; of fine brown pottery; the interior, and a rim around the exterior, are covered with a very perfect and slightly crackled light grey glaze, splashed with green, having a close resemblance to the Hagi glaze, Kiyomidzu ware.

The mark is impressed:

KIYOMIDZU, one of the districts in Kioto where pottery is made.



Length $4\frac{5}{8}$ in.

532. A hanging flower basket (*kakehanakago*).

It is in the form of an umbrella, and when in use is inverted and suspended by chains, the interior of the umbrella being provided with a receptacle for water and with holes for the reception of the stems of the flowers.

The ware is light brown stoneware; the exterior is unglazed and is relieved by bands of a darker brown, whilst the inner part is covered with drab glaze.

Diameter $10\frac{1}{2}$ in.

533. An ornament (*okimono*), in the form of a stag (*shika*).

It is modelled in faïence with great skill, and is stained grey, but unglazed.

The mark is engraved:

NAGA-MI IWAO KORE
O TSUKURU. *Nagami Iwao*
makes this.



Illustrated in *Keramic Art of Japan*, folio, plate L, octavo, plate XXXI. Height $12\frac{1}{4}$ in. (See Plate XLVIII).

534. An ornament (*okimono*).

A Japanese coast scene, with water and headlands, modelled in buff pottery and painted in natural colours; in the distance snow-capped *Fusiyama* is seen. Length $7\frac{1}{2}$ in., breadth 6 in.

535. A perfume burner (*koro*).

Of fine white pottery, covered with bright green glaze very minutely crackled. The cover is surmounted by a *Kara-shishi*. Early Awata ware. Height 7 in.

536. A vessel for washing *sake* cups (*haisen*), in the form of a boat.

Of fine white pottery, ornamented with designs slightly incised, the whole covered with brilliant green glaze crackled.

This example is very much after the style of Awadji ware, but it is probably correctly classified in this place. *Length* 9 in.

537. An *okimono*.

A long-armed ape beside a bowl in which a *tai* is swimming, and which he is probably about to seize. Of buff faïence, decorated in colours and gold. *Length* 3 $\frac{5}{8}$ in.

538. An *okimono*.

Statuette of Kan Wu, seated with an open book in one hand, and with the other holding the long black beard from which he took the name of the Lord of the Splendid Beard. His robes are ornamented with Chinese four-clawed dragons amidst clouds rendered in colours and gold. *Height* 5 $\frac{3}{4}$ in.

539. An *okimono*.

A *Tengu*. This example has the head and wings of a bird and claws to his feet, and is known as a *Konoha Tengu*, an inferior kind of *tengu*, because he cannot move from place to place without the aid of wings, whilst the real *tengu* moves in the air independently of them. *Tengu* are imaginary beings, who are supposed to live in the mountains and to have a mysterious power of moving in the air; sometimes they exercise their power with benignity, as in the instance of the Japanese hero Yoshitsune who in his youth was taught the art of warfare and fencing by a friendly *tengu*, who thus paved the way for the glorious career of the famous warrior; at other times they exercise a destroying power, carrying away evil-doers to the mountains and tearing them to pieces.

Of fine white pottery, glazed and painted in colours and gold. *Height* 3 $\frac{1}{2}$ in.

540. A cake box (*kwashibachi*).

Of fine buff faïence, in the form of the bag of Hotei, who is shown seated upon it. The bag is covered with

yellow crackled glaze and the god is modelled in dark brown pottery, unglazed, in close resemblance to carved wood-work.

Japanese experts differ as to the date of this piece, some considering it to have been made in the time of Ninsei, by one of his pupils, whilst others think it comparatively modern.

The mark is impressed :

SEI-KIYOSHI-NIU. *Seikiyoshiniu*, the maker's name.

Height 6 in. (See Plate XLIX.)



541. A furnace (*konro*), used for heating water.

Of soft buff pottery, decorated with a view of distant mountains with temples, gardens, and the sea in the foreground. The scene depicted is no doubt Mount Keitei, which is referred to in the verse given below, which is painted upon the side of the furnace.

The decoration is executed in pale blue under the glaze, and may have been intended as an imitation of delft ware, which it resembles in material and colouring.

衆鳥高飛盡
孤雲獨去閑
相看兩不厭
只有敬亭山

A verse of Chinese poetry :

SHIU CHIO TAKAKU TOBI TSUKURU
KO-UN HITORI SATTSUTE KANNARI.
AI MITE FUTATSUNAGARA ITOWA-ZU.
TADA ARI KEITEI-ZAN.

Which may be rendered into English as follows:—

Many birds are flying high up into the air.
A cloud has quietly gone, and none remains.
What I can view without fatigue is only Mount Keitei.
Nor is the mount ever weary of me!

Height $8\frac{3}{4}$ in., *diameter* $6\frac{1}{4}$ in.

542 to 544. Three teacups (*chawan*), of light grey pottery, rather rudely potted, covered with bright glaze, crackled, on which sprays of *kiku* are painted in low-toned colours and gold. *Diameter* $2\frac{1}{2}$ in.

545 and 546. Pair of *sake* bottles (*kandotskuri*), of Awata faïence, very carefully potted, and covered with delicate crackled glazes, cream coloured on the one, and grey on the other.

Each bottle is simply decorated with two correctly rendered *kiku* crests, which are outlined in black. The presence of these imperial badges, the manner in which they are applied, and the dignified simplicity of the vessels, may possibly suggest that these objects have been made for the personal use of the MIKADO under the circumstances referred to by Kæmpfer, who wrote about the religious laws which governed the habits of the Emperor, and which remained in force until recent times. They are referred to in the chapter treating of Yamashiro Ware. Probably the work of Kitei. *Height* $6\frac{3}{4}$ in. (See Plate XLIX.)

547. Flower vase (*hanaike*).

Of grey pottery, rudely modelled, and covered with bright glaze; upon one side is a branch of *oumai* in bold relief. *Height* $7\frac{1}{2}$ in. (See Plate XLIX.)

548. Flower vase (*hanaike*).

Of buff pottery, covered thickly with white slip, and glazed. It is decorated with a landscape, a *sakura* tree,

and a border of conventional design, painted partly in blue under the glaze, and partly in various colours over it, thus illustrating the two methods of *sometsuke* and *nishikide*. Height $8\frac{3}{8}$ in.

549 and 550. Small plates (*kozara*).

Of hard buff faïence, covered with a very minutely cracked glaze, upon which the following subjects are painted in flat and raised enamel colours and gold:—On No. 549 sprays of *kiku* and *hagi* and a column, such as may be seen on bridges in Japan, surmounted by a representation of the *hoju-no-tama*; and upon No. 550 a field of the *kakitsubata* in full flower, several varieties being shown, the name of each being indicated by a label.

The mark is impressed:

The seal of SEIFU.



Diameter $5\frac{1}{4}$ in.

551. Tea bowl (*chawan*), of fine grey pottery.

The interior is covered with thick white glaze very beautifully cracked, whilst the exterior is left unglazed, and is ornamented with floral sprays in highly raised dark blue enamel, after the fashion introduced by Kinkozan. The exterior surface has been gilded and the rim silvered, but only traces of this remain.

The mark is impressed:



HO-ZAN. *Hozan* the maker.

Eighteenth century. Diameter $5\frac{1}{4}$ in.

552 and 553. Sake bottles (*kandotskuri*).

Of very fine faïence, the sides of which are scored with the spatula, leaving an uneven surface, which is covered with a particularly soft glaze, cracked in the slightest possible degree. Upon this surface the *suisen*,

tsubaki, and *oumai*, are painted in colours and gold with a most happy effect. A Japanese connoisseur remarks that the character of the decoration is Chinese, and that the red, blue, and green pigments employed are of exquisite tints, and the manner in which the clouded gold work is rendered is perfection.

These are specimens of Gojozaka faïence, the work of Kitei, and of considerable age.

The mark is impressed :

KI-TEI. *Kitei* the maker.



Height $5\frac{7}{8}$ in. (See Plate XLIX.)

554. A bottle (*dokuri*), of pottery.

It is covered with a soft, thick, opaque white glaze, crackled, upon which is painted in brilliant colours the figure of a lady in flowing robes, and a pine tree.

The mark is impressed :

SHA-WA. *Shawa*, the name of the maker.



Height $7\frac{1}{4}$ in.

555. Waterpot (*midzusashi*), of white pottery, partially covered with a very bright crackled glaze. It is decorated, over the glaze, with pheasants (*kiji*) amidst *hagi* and *kiku*, and the cover is ornamented with various diaper patterns. Height $5\frac{7}{8}$ in.

556. Tea bowl (*chawan*), of faïence, decorated in colours and gold, in the interior with the plant *rioshokwa*, and on the exterior with *hagi* and *kiku*, and borders of geometrical design. Diameter $4\frac{1}{4}$ in.

557. Bottle (*dokuri*), of semi-porcelain, covered with bright glaze, crackled, and decorated with circular medallions containing floral compositions. An imitation of Satsuma ware and painting. Height 7 in.

558. An *okimono*. A covered box in the form of Uzume.

The figure is modelled in white faïence, the smiling

face of the goddess being cleverly rendered, and her garments are decorated in rather weak-toned colours and gold upon the glazed surface with floral sprays and circular medallions of diaper patterns, with *kinrande* decoration introduced in some parts.

This specimen has been identified as the work of Minpei, the celebrated Kioto potter, who early in the present century removed to Awadji and established the manufacture of faïence in that island.

The modelling of a portion of this specimen shows an indelicate feeling, but the Collector may remark that this is the only instance of such a tendency which occurs throughout the whole Collection, and although he has often heard it said that such a feeling is common in Japanese art his experience does not confirm this view.

The mark is stamped:

MIN-PEI. *Minpei*, the name of the maker.



Height 5 in. (See Plate XLIX.)

559. An *okimono*. A figure of an official, of porcelain, clothed in his robes of ceremony, which are ornamented with *Kara-kusa*, *take*, *matsu*, and *oumai* rendered in gold. *Height 5 in.*

560. An *okimono*. A young lady clad in robes of silk and brocade. The figure is modelled in faïence, glazed, and painted in colours and gold. *Height 13½ in.* (See Plate XLIX.)

561 and 562. *Okimono*. Two women seated upon bundles of twigs. They are similar faïence and decoration to the foregoing example.

These figures represent women of Ohara, a village in the vicinity of the city of Kioto, who gather twigs which after binding together in bundles they carry into the city for sale. They are here shown resting upon their burdens, preparing to indulge in smoking, for each of them has in

one hand a pipe, and in the other a tobacco pouch, upon which the words "Beware of the fire" are written. *Height of one* $10\frac{1}{2}$ *in., of the other* $9\frac{1}{4}$ *in.* (See Plate XLIX.)

563. A jug for pouring sauce (*shitajitsugi*), of exceedingly fine light grey faience, covered with a very perfect glaze, crackled, and decorated with one of the *shojo* painted in bright enamels.

The mark is impressed:

BI-ZAN. *Bizan*, the name of the maker.



564. *Hibachi*, for use when smoking; of the same delicate ware and glaze as the last specimen, and decorated in similar colours, with scenes from *No*, a style of ancient drama.

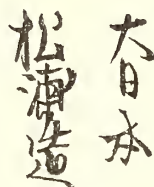
The mark is the same as shown above. *Diameter* $4\frac{1}{2}$ *in.*

565. An *okimono*, in the form of a boat-shaped vessel.

Of faience, covered with slightly crackled glaze, and decorated in colours of the Ninsei style with a number of Chinese children and various kinds of fish, including the sole, cuttle fish, bream, and haddock swimming amongst seaweed.

The mark is painted in red:

DAI NIP-PON, MATSU-URA TSUKURU. *Made by Matsuura, Great Japan.*



Length $13\frac{1}{4}$ *in.*

566 and 567. Pair of flower vases (*hanaike*), of rough pottery, covered with a bright varnish, boldly crackled.

The decoration, executed in bright colours, partly under, but mainly over, the glaze, and in gold, shows a number of *oshidori* sporting in a stream and upon the rocky banks, under a *sakura* tree.

The mark is painted in blue :

DAI NIP-PON, SHU-HEI TSUKURU. *Made
by Shuhei, Great Japan.*



Illustrated in *Keramic Art of Japan*, folio, plate XLIV.
Height 13 in.

568 and 569. Pair of flower pots (*hanaike*), of similar ware and decoration, the subjects being, on one a crane, and on the other a cock (*niwatori*), amidst flowering *kiku* plants.
Height 11½ in.

570 and 571. Pair of jars for tea (*chatsubo*), of unglazed white Kiyomidzu pottery.

They are each decorated, in washes and gold, with a poetical combination ; on one is the *Take-ni-Tora*, or bamboo and tiger, and on the other the *Sasa-ni-Tsuru*, or bamboo grass and crane. *Height 4¾ in. and 3¾ in. respectively.*

572. A *sake* cup (*sakadzuki*).

Of white faïence ; a strip of clay twisted into form, and ornamented with a spray of *sakura*, and some characters in gold.

Probably Kyoto ware.

Diameter 2½ in.

573. A bowl (*hachi*), of pottery, rudely modelled, showing the impress of the fingers of the potter.

In the interior there is scratched a poetical stanza and the signature of the authoress—a nun named Rengetsu, a poetess and potter, who was living at Kyoto about 1850. The bowl is covered with opaque white glaze, crackled.
Diameter 5¾ in.

574. A flower basket (*hanakago*), in the form of a fruit, for suspension on the wall. Of grey pottery, glazed.

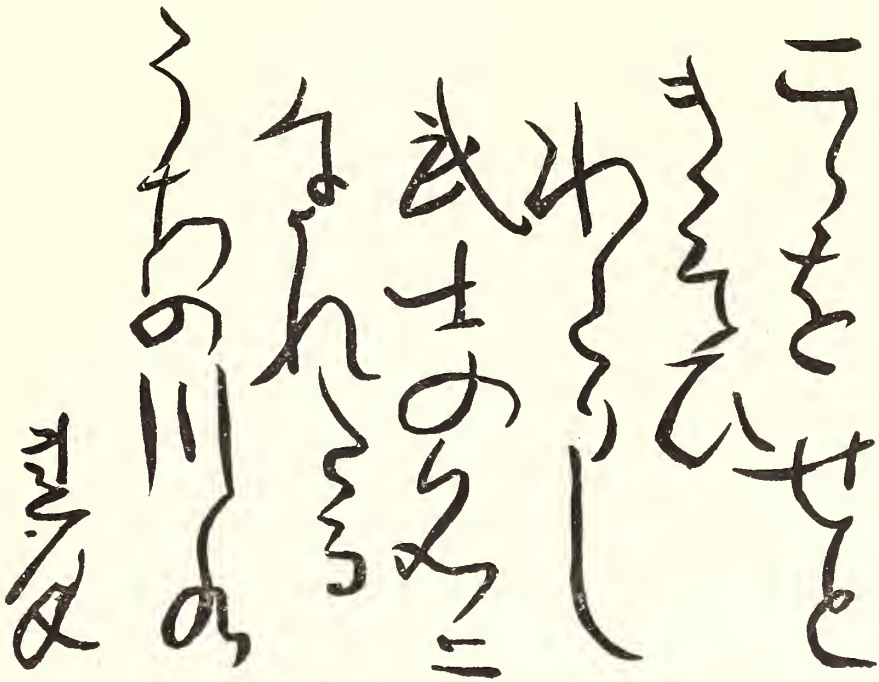
This is another example of the characteristic works of Rengetsu.

The characters shown below are scratched upon it. The three characters to the left are the name of the poetess, and the others are the verses; they are written in *Hira-kana*, with two or three Chinese words, and run as follows:

KOKO O SETO KISOI WATARISHI MONONOFU NO NATO NAGARETARU UJI
NO KAWA MIZU.

Which may be rendered thus:

It is with the names of two rival warriors,
Who strove, in crossing its current,
To be the first in the field,
That the waters of the river Uji have ever flown.



Length $8\frac{1}{2}$ in. (See Plate XLIX.)

575 and 576. *Okimono*.

Two figures representing a man of the merchant class and his wife, in holiday costume. They are of Awata faïence, glazed and painted in weak colours and gold. They are clad in the robes appropriate to their position. Modern ware, made about 1871.

Illustrated in *Keramic Art of Japan*, folio, plate XLIII; octavo, plate XXVII. Height $10\frac{1}{4}$ in.

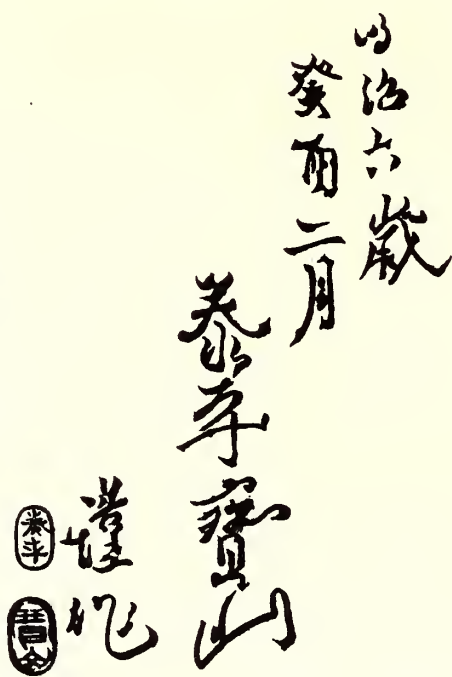
577. *Okimono*.

A statuette in faïence, of Kan Wu. He is seated in a chair, engaged in reflection, and is clad in robes which are decorated with clouds and the *shippo* form of ornament painted in gold, red, and the green used in Ninsei ware.

The following inscription is engraved upon the back of the chair :

MEI-JI, ROKU-SAI, KI-YU,
NI-GATSU, TAI-HEI HO-ZAN,
KIN-SAKU. *Respectfully made
by Taihei Hozan, in the second
month of the sixth year of
the period of Meiji ; February,
1873. The seals are the
marks of the maker.*

Height $8\frac{1}{2}$ in.



578. Tea bowl (*hachi*), of fine white pottery, glazed and decorated in numerous colours and gold, the latter being used freely.

The exterior is ornamented with two oval and two circular medallions containing a court scene, and a peacock, with flowers and fruits. In the interior is a fringe border.

Probably made for export. *Diameter* $5\frac{1}{8}$ in.

579. Bowl (*hachi*), with handle, for flowers. Of Awata faïence, decorated with a landscape and boating scene, painted in colours and gold. Made prior to 1872.

The mark is impressed:

KIN-UN-KEN. *Kinunken*, the name of the maker or the factory.

Height $8\frac{1}{2}$ in., *diameter* 7 in.

580 and 581. Cylindrical pots, of Awata faïence, painted in colours and gold with autumnal flowers.

They bear the same mark as the preceding piece. *Height* $3\frac{1}{8}$ in.

582. Small dish (*kozara*), of Awata faïence, painted in brilliant colours and gold with a peacock under a pine tree. *Diameter* $5\frac{1}{4}$ in.

583. Bowl (*hachi*), of Awata faïence, decorated with *tsuru* and *kiku* in colours and gold; the feathers of the birds are rendered in raised white enamel.

The mark is impressed:

MATSU-MOTO. *Matsumoto*, the maker.

Diameter $7\frac{1}{4}$ in.

584. Cup and saucer, of pottery glazed, and decorated in colours over the glaze with rabbits amongst *hagi*, *kikiyo*, and *yomena*. Modern. *Height of cup* $3\frac{1}{2}$ in., *diameter of saucer* 5 in.

585. Cup and saucer, of pottery covered with crackled glaze, and painted with butterflies at Tokio. Modern.

KIN-KO-SHA. *The Kinko factory.*

Height of cup $2\frac{1}{2}$ *in., diameter of saucer* 5 *in.*



586. Cup and saucer, of pottery glazed, and decorated with radiating bands of red and gold in *kinrande* fashion, between which are representations of the *kiku*, *botan*, *sazankuwa*, and *giboshi*. Modern. *Height of cup* $2\frac{5}{8}$ *in., diameter of saucer* 5 *in.*

587. Cup and saucer, of pottery glazed, and decorated in bright colours and gold with cocks and hens and peonies. Modern. *Height of cup* 3 *in., diameter of saucer* 5 *in.*

588. Cup with cover, used for eating rice (*futatsukijawan*), and saucer, of white pottery, decorated upon a crackled glaze with branches of the *oumai*, the blossoms being rendered in raised white enamel. Modern. *Height of cup* $3\frac{5}{8}$ *in., diameter of saucer* $4\frac{3}{4}$ *in.*

PORCELAIN, PAINTED IN BLUE UNDER THE GLAZE.

589. Circular vessel with cover, probably for use at a lady's toilet.

Identified as being of the earliest period of Kiyomidzu porcelain, decorated in the *sometsuke* fashion, dating from

the opening years of the present century. The ware is of a very delicate texture, and the decoration of birds and flowers executed in blue is most skilful. This piece is preserved in a silk cover. *Diameter* $3\frac{1}{2}$ in.

590 An oil bottle, part of a lady's toilet set (*abura-tsubo*), of similar ware; it is enclosed in a netted silk cover.

The decoration consists of six different diaper patterns disposed in radiating compartments. *Height* $3\frac{5}{8}$ in.

591 and 592. Two *Nikuire*, or receptacles for the ink used for seals in stamping.

They are of similar ware to the preceding specimens. One of them is in the shape of a *Kara-shishi*, and the other of a peach. In colouring and design these pieces show a strong Chinese feeling. *Height of No. 591* $2\frac{1}{2}$ in., of *No. 592* 2 in. (See Plate XLI.)

593 and 594. Pair of flower vases (*hanaike*).

Of similar porcelain, modelled in relief, with leaf work at the bases; the entire surfaces are decorated in blue with floral and diaper patterns and four-clawed dragons; there are also two lines of chocolate around each vase.

Marked in blue:

RAN-TEI TSUKURU. *Made by Rantei.*

Height $7\frac{1}{8}$ in.



595. Cake box (*kwashibachi*), in the form of a tortoise, on the back of which, forming the handle, is a smaller one.

Of Kiyomidzu porcelain, the work of Waka Kitei, who was one of the originators of the manufacture of porcelain decorated *sometsuke* fashion in Kiyomidzu and Gojozaka, about 1800 A.D.

This specimen bears two marks, one large one stamped upon the box, and a smaller one painted in blue upon the cover:



A.



B

A. KI-TEI NO IN. *The seal of Kitei.*

B. KI-TEI. *Kitei, the maker's name.*

Length 10½ in.

596. Teapot (*kibisho*).

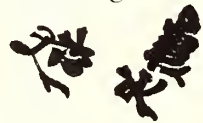
Decorated in blue with verses of poetry within panels which are disposed upon a ground powdered with a number of the *takara-mono*. *Height 3½ in.*

597. Teapot (*kibisho*), of Kiyomidzu porcelain.

It is ornamented on the exterior with lotus leaves, executed in relief, and left in the biscuit. In the interior are floral sprays painted in blue, and the following inscription:

KI-SUI TSUKURU. *Made by Kisui.*

Height 2¾ in.



598. Teapot (*kibisho*), of porcelain, decorated with a landscape. This specimen is poor, both as regards the porcelain and colour.

Marked in blue:

SHIO-GETSU-TEI SEISU. *Made by Shiogetsutei.*

Height $3\frac{3}{8}$ in.

599. Flower vase (*hanaike*), of Gojosaka porcelain.

Decorated with the rice plant (*kome*) and sparrows, painted in blue under the glaze, and afterwards outlined and ornamented with gold and silver.

The mark is painted in blue:

DAI NIP-PON, ZO-ROKU TSUKURU. *Made by Zoroku, Great Japan.*

Modern work from the Vienna Exhibition of 1873. An example of the debased work of that period. Height $14\frac{3}{4}$ in.

600. Flower vase (*hanaike*), of porcelain.

Decorated in blue with the *hagi*, *asagao*, *obana*, and with butterflies and insects.

The mark is painted in blue:

DAI NIP-PON, HICHI-BE-YE SEISU. *Made by Hichibeye, Great Japan.*

An excellent example of modern ware, from the London Exhibition of 1874. Height $12\frac{1}{4}$ in.

601. Plate (*sara*), of porcelain, painted in blue with a landscape around the border.

It is marked in blue:

DAI NIP-PON, SEI-FU TSUKURU. *Made by Seifu, Great Japan.*

Modern ware, from the London Exhibition of 1874. Diameter 9 in.

PORCELAIN, PAINTED IN COLOURS.

602. Medicine box (*inro*), of porcelain, with a *netsuke*, of the same material, secured by a silk cord.

It is ornamented with various subjects worked in relief and painted in colours, including the poetical combination of the *Kara-shishi* and the *botan*. The interior of the *inro* is lacquered in gold and brown, and the whole work is beautifully finished. *Length* $2\frac{3}{4}$ in.

603. Deep dish (*hachi*), of porcelain, decorated in yellow, purple, black, and green upon a white ground with fishes, flowers, and horses, in imitation of the work of the Kutani artists of the seventeenth century. *5 inches square*.

604. Tea bowl (*chawan*), of porcelain, decorated on both faces with bands of brilliant red, and with detached masses of flowers in the intervening spaces, the whole over the glaze. Bowls of this shape are generally used in eating rice. *Diameter* 6 in.

605. Teapot (*kibisho*), of porcelain. The decoration consists of a four-clawed dragon, rendered in brown, gold, and red, which encircles the pot.

Marked in blue:

HICHI-BE-YE TSUKURU. *Made by Hichibeye.*

Height $2\frac{1}{2}$ in.



606 and 607. Bottles (*dokuri*), of porcelain, covered with chocolate glaze, and ornamented with branches of *take* rendered in raised white enamel.

The mark is painted in blue upon a white panel:

HICHI-BE-YE TSUKURU. *Made by Hichibeye.*

Height $5\frac{3}{4}$ in.



608. Teapot (*kibisho*), of porcelain, covered with floral ornamentation executed in dull brown, upon which flowers are painted in raised enamels.

The mark is painted in red:

KAI-RO SHIU-HEI. *Kairo Shiuei*, the name of the maker.



This curious specimen has been described as having been made for the amusement of the potter. Height $3\frac{1}{4}$ in.

609. Teapot (*kibisho*), of porcelain, painted in brilliant colours and burnished gold upon a white ground, over the glaze, with peacocks in a bed of *botan*.

The mark is impressed:

KAN-ZAN. *Kanzan*, the name of the maker.

Height $3\frac{1}{4}$ in.



610. Teapot (*kibisho*), of porcelain, decorated in *kinrande* fashion, after the manner of Yeiraku, with ornamental forms and birds in burnished gold upon a red ground.

The mark is painted in red:

KAN-ZAN KORE O SEISU. *Kanzan makes this.*

Height $3\frac{1}{2}$ in.



611 and 612. Pair of *choku*, for holding cooked vegetables. Of porcelain, decorated in natural colours and gold,

with *oumai* trees, and with ornamental borders in colours and gold.

The mark is painted in blue :

DAI NIP-PON, KAN-ZAN SEISU. *Made by Kanzan, 幹大
Great Japan.*

Modern ware from the London Exhibition 山日
of 1874.

Height $3\frac{1}{2}$ in., diameter $3\frac{1}{4}$ in.

製本

613. Tea jar (*chatsubo*), of porcelain. The decoration combines the *sometsuke* and *kinrande* methods; the former is used in a Vandyked border at the foot of the jar, and the body is covered with a four-clawed dragon and various ornamental forms rendered in burnished gold upon a red ground.

The mark is written in blue :

SEI-KO-ZAN, KICHI-ROKU TSUKURU. *Made by
Seikozan, Kichiroku*, the latter being the profes-
sional name of the maker.

Height $3\frac{1}{2}$ in.

吉靖
郎光
也山

614. Waterpot (*midzusashi*), of porcelain, decorated with *ho-ho* and ornamental designs of Chinese character, executed in the *kinrande* style.

The mark is painted in blue :

DAI NIP-PON, SEI-KO-ZAN. *Seikozan, Great
Japan.*

Height $5\frac{1}{4}$ in.

靖大
光日
山本

615 to 617. Three wine cups (*sakadzuki*), of porcelain, ornamented with the *sho-chiku-bai* in the *sometsuke* and *kinrande* methods.

The name of the maker is painted in blue upon each cup.

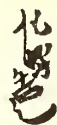
SA-HEI. *Sahei*, the name of the maker.

Diameter $3\frac{1}{2}$ and 4 in.

榮
平

618. Wine cup of similar porcelain and decoration.
Mark painted in blue:

SA-HEI TSUKURU. *Made by Sahei.*



Diameter $2\frac{7}{8}$ in.

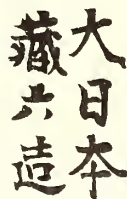
619. Waterpot (*midzusashi*), of porcelain, covered with leaves and flowers of the *sakura*. This piece was painted in Tokio. Modern. *Height* $7\frac{1}{2}$ in.

620. Teapot (*kibisho*), of porcelain, decorated with flowers and shrubs in *sometsuke*, and in various colours and gold over the glaze. Modern. *Height* $3\frac{7}{8}$ in.

621 and 622. Pair of small plates (*kozara*), of porcelain, decorated with the *kiku*, *suisen*, and *sazankuwa*, executed in garish colours upon a clouded gold ground. Modern.

Mark painted in blue:

DAI NIP-PON, ZO-ROKU TSUKURU. *Made by Zoroku, Great Japan.*



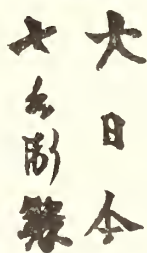
Diameter 5 in.

623. Plate (*sara*), of porcelain, decorated in a similar style, with the *hagi*, *yomena* (a kind of daisy), *shukaido*, *karukaya*, *susuki* and *ominameshi*.

Mark painted in blue:

DAI NIP-PON, HICHI-BE-YE SEISU. *Made by Hichibeye, Great Japan.*

Modern ware from the Vienna Exhibition of 1873. *Diameter* $7\frac{1}{4}$ in.



YAMASHIRO : ASAHI WARE.

624. Flower vase (*hanaike*), in the form of a gourd.

It is of light brown pottery of fine texture, carefully potted, and covered with bright glaze, crackled. The decoration consists of sprays of the vine, painted in brown and cold blue under the glaze.

This ware was made at the factory of Uji, and derives its name of *Asahi yaki* from the colour of the glaze employed, which resembles that used upon a celebrated Korean tea bowl, known by the same name, which signifies "Morning Light."

The following mark is impressed :

ASA-HI. *Asahi*, the name of the ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. (See Plate LVII.)

Height $7\frac{1}{8}$ in.

625. A small teapot (*kibisho*), of the same ware. A specimen of the work of the Uji factory of the present day, much inferior in all respects to the earlier work last described.

It bears the following marks, the first of them impressed, and the second painted in black :

ASAHI.

U-JI, TANI-MURA. *Uji*, the factory. *Tanimura*, the name of the maker.

Diameter $3\frac{3}{8}$ in.

